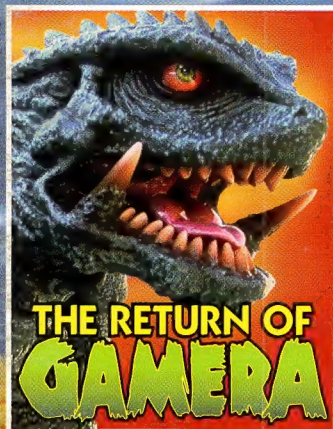


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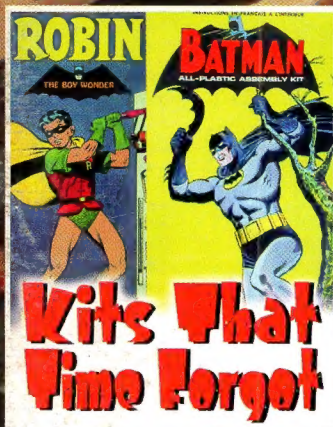
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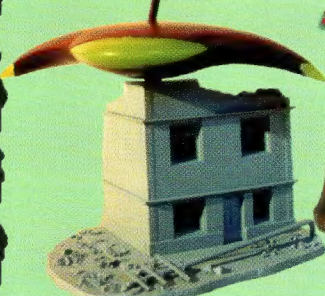
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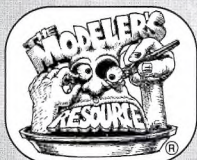
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Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"For the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



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In Treacherous Waters!

Mike & Cindy Morgan fight off the terrors of the deep with Artistic License's Deep Trespass kit! Join all the action, starting on page 36.

Kits pictured built/painted by: Bill Craft (Gamera); Mark Fergel (Nutrocker - Hardware Zone); Robin & Batman kits (From the Collection of Fred DeRuvo).

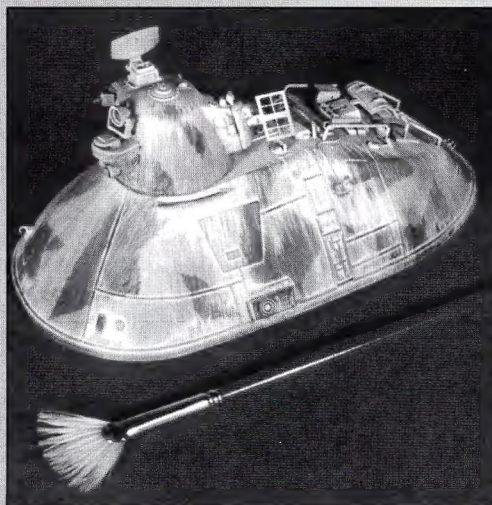
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From the Craftbeast Gamera, Super Turtle!



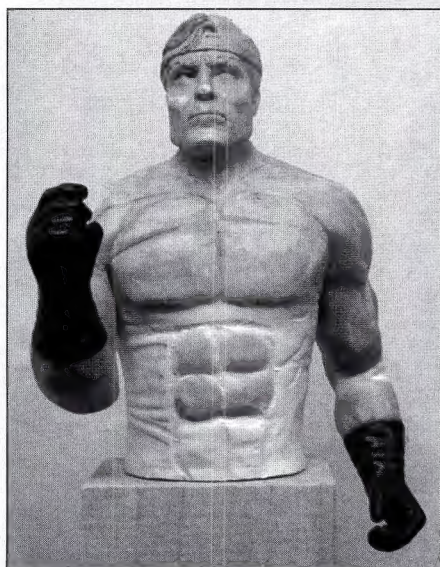
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Hardware Zone

Mark Fergel of pcmodeler.com steps up to the plate and high-lights the SF3D Nutrocker!

Resource Review

A review of Chillspine™ and Dinohyus this issue.



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From Captain Kirk to The Punisher™!



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MMSI Show Coverage

Let's Hear it for Diversity...

W

ell, doggone it, here we are with our 40th issue of *Modeler's Resource*! Who would have ever thought it?

So far, it's been a pretty cool ride and we're looking forward to another 40 issues and beyond. In case you like to keep track of this type of information, our 50th issue will be shipping the first week of January 2003, (should we continue on our same frequency of bimonthly publishing and not move to more issues per year!)

Kind of as a bit of a celebration, we've changed the look of the cover. We went to Bill Craft with our "want list" for a new cover format and Bill stepped up to the plate and gave us everything we asked for with aplomb, like the phenomenal graphic designer that he is! We hope you enjoy these changes as well.

Besides the new cover look, we've gone ahead and added two new columns to the works as well. "Kits That Time Forgot" is a nostalgic look backwards, allowing us to highlight many of the kits that have become the foundation of the modeling industry. Too often, these kits wind up taking a back seat to other, more recent models, but we felt that these older reissues, or more often, out-of-production (OOP) kits deserve a second look. Their 15-minutes of fame may have come and gone, but there's no reason not to shine the spotlight on them again, especially considering the fact that most of us have them unbuilt in some closet or garage somewhere!

"Hardware Zone" is another new column that begins its journey with us this issue. Mark Fergel (of *pcmodeler.com* fame) escorts us down this road and the intent is to provide us with some background and expertise in the realm of science fiction hardware modeling. In his first installment, Mark shows us how to render camouflage, weathering and how to create snow. All this for an SF3D kit called, *Nutrocker*. I mean really, why should the military guys have all the fun?

Another "dot.com" guy, Steve Iverson of *CultTVman.com*, joins us this issue to share the fun and pictures from the Atlanta Model Expo show that took place in February. You'll not want to miss that.

Speaking of shows, we actually incorporate a show section of sorts in this issue. A number of "cons" came to our area, so we felt it was our duty to go and enjoy them on your behalf so that we could share the haps with you. Another show, which *wasn't* in our back yard, MMSI, was enjoyed when we went to the RCHTA show, which we highlighted last issue. These are brief excursions into areas that are deeply connected to modeling and, in fact, much of modeling derives its energy and direction from the characters or vehicles that we saw when we attended them. Hope you enjoy them too!

One final word before we let you get into this issue's contents: **diversity**. As I look back



over the years of my modeling endeavors, there is one thing that has always stood out and that is diversity. As long as I can remember, when I began modeling, whatever I modeled I did so because I found pleasure in that particular subject, whether it was a Sci-Fi kit, a character-related figure, vehicular kit, or fantasy subject. It really made no difference to me as long as that particular model struck a chord within me, prompting me to want to acquire and build it.

I know there are many people who are firmly focused on one particular type of modeling and that's great too. Maybe you fit into that category, yourself. I have run into folks who, by and large, mainly build Predator™ kits or Batman™ kits or only space kits. There are some who have vast collections of just car kits or only armor or military kits. Modeling is as varied and diverse as the individuals who make it up.

What I'm stressing here is that this particular magazine will always present a varied approach to modeling; represented in our by-line, "For the Sci-Fi, Fantasy, Vehicular and Figure Model BuilderSM." What you read about in the pages of this magazine, whether it's "Down the Pipeline," or "Behind the Curtain," or an article on painting eyes, or a group of articles highlighting numerous injection-molded kits, or a specific garage or vehicular kit, that article is here because you readers, as well as my staff and myself, find value in it.

My intent is to make sure that when I look at each issue of *Modeler's Resource*, I am happy with it because I feel it's meeting its goal in presenting something for everyone. Because of this, I'm confident that MR will continue to attract folks who are able to enjoy the fully diverse offerings found within these pages and the hobby itself. Most likely, you're reading it because of this very fact.

Enjoy this issue and we'll see you promptly, the first week of July!

Fred

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Models On Parade

Got a kit that includes at least two figures in a diorama? If so, give some thought to allow us to showcase your kit in our "Models On Parade" section. Send in the pics!

Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

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Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article. Please submit sample kits to: *Modeler's Resource, Review Samples*, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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"To the Craftbeast"

Hello Mr. Craft,

I just wanted to drop you a line to tell you how much I enjoy your articles in *Modeler's Resource* magazine. I know you probably get a lot of E-mail asking questions, but I'd really appreciate it if you could answer these.

First, after reading your "Sights and Sounds" column in the latest magazine, I would like to know where I could get a copy of the "Beneath the Planet of the Apes" soundtrack? I cannot seem to find it anywhere.

Second, I have trouble painting the eyes on my kits (you know, making them realistic looking). I tried to copy the work you did on the Lost in Space Cyclops, but failed miserably. Can you give me any tips? Thanks for your time.

Scott Eck

The Craftbeast responds:

Hey Scott,

First let me say that I am delighted you enjoy my most humble efforts in MR.

The score for "Beneath/Apes" can be purchased on line at:

www.filmSCOREmonthly.com

Rendering eyes eh? Patience, small brushes like a 000, and possibly a magnifying glass are some extras you might look into.

I never get it perfect on the first try myself. I will render the colors in and then hold the head out at arms length and study it. Sometimes the irises are not the same size. Sometimes the glints look bigger on one eye and smaller on the other. Sometimes I either have too much eyeliner and other times not enough.

The way I learned about this whole eye thing is by studying other modelers' work and making notes and copying their methods, and eventually I came up with my own formula. Some guys overdo it, while others underdo it.

I hope I am making sense here. I have also studied photos of real people's eyes in magazines and books. Practice, practice, practice!

Sincerely,
Bill Craft

"Reader's Gallery?"

Dear Fred,

I've subscribed to *Modeler's Resource* for a year now and I definitely love it! I think your magazine is getting better all the time. I mostly build sci-fi kits, and it's so great to have a modeling magazine address that genre. The one thing that puzzles me is that you don't have a reader's gallery section, as most other modeling magazines do. To me it would seem natural that you would showcase your readers' works. I know I would certainly love

to send a photo or two for such a gallery! In the meantime, keep up the good work!

Sincerely,
Dave Arzapalo (E-mail)

- Thanks very much for the compliments on the magazine, Dave and we're very glad that we're providing something that meets your modeling needs.

Regarding the reader's gallery, we do have a section but we do not run it all the time. It's called "Models on Parade!" and we've run it once in the last few issues. By all means, send in pictures. We store them in a folder just for that column and when room permits, we run an installment of that column. We'll look forward to receiving some pictures from you.

"Need Sculpting Help"

I pick-up your magazine every-time it hits the stand and I was wondering if you could give me some help on sculpting. I know that every once in a while, you had had articles written by some very talented sculptors. I need some help on sculpting hands and faces and making good armatures for my pieces. I'm just a novice, but I have gotten a good start and I would like to start sculpting kits. I have a few weak spots, but I'm hoping someone can help me.

If you could give me some good references, or direct me to a sculptor that you think that would be interested in trying to help "the weak," please let me know. If you can, I would appreciate the help.

Thank you so very much,
Steve Miller (E-mail)

- Steve, we passed your letter along to Norm Piatt and for you or anyone else who would like this information, here is his response:

"I would suggest that Steve start at the three clubs on the Internet listed below, for some novice sculpting help. All of the clubs have mentors to answer any sculpting questions and also provide sculpting lessons that can be followed. There is a large number of students in the first two groups and the people are very supportive."

•http://groups.yahoo.com/group/novice_sculptors

•<http://groups.yahoo.com/group/figurativesculpture>

•<http://clubs.yahoo.com/clubs/learningtosculptfigures>

"Each person has to sign up with Yahoo to join each club. Also, to buy a good premade armature he should check out Wayne the Dane's Internet site at:

<http://www.waynethedane.bizland.com/>

and another great resource for sculpting is <http://www.sculptor.org/> Sculpting supplies and books can be

purchased there.

Hope this helps! I know this all helped me!"

Norm Piatt

"Modeling Bug Bit Me"

I got the magazines this time (YAY)!

Years ago, I read your mag, but I temporarily got out of the garage kit hobby (still have those back issues though!).

Recently, the bug bit me again (in fact, my family and I will be going to WonderFest™ for the first time this year).

Anyway, I am really impressed with the issues I just received. You had just gone to color when I left the hobby. The color, along with the improved paper, makes the well-written (and useful) articles really stand out. I'm REALLY glad I subscribed!

Thanks!

Jim McKinley (E-mail)

- Glad the mags arrived. We're also glad to have you back within the "modeling fold" and hope that it becomes a thoroughly rewarding hobby for you. Thanks again for subscribing, Jim.

"Sculpting Questions"

I'm a beginning sculptor, and wanting to build a gun from a well-known sci-fi program for a friend of mine (definitely NOT for sale). Do I sculpt the piece solid, and then cut it up to make a mold of the parts, or should I be thinking about sculpting the various parts, and baking them? I'm working in Super Sculpey, after reading a number of articles in MR, and deciding that it is the best medium for working.

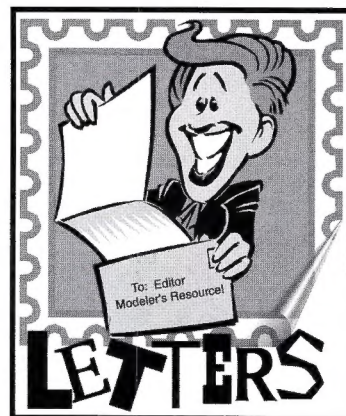
Also, Mike and Cindy Morgan often make reference to "interference colors," especially when painting eyes, but no art or hobby store seems to know what I'm talking about when I ask for them. Could you give me a brand name to ask for when I look for them next?

Have been an extremely happy subscriber for the past three years. Please keep up the good work -- reading your mag has made me (and my 9 year-old son) a better, all-around modeler, and we truly appreciate it. Thanks!

Jeff Frez-Albrecht (E-mail)

- Not being qualified to answer your sculpting question, here's an answer from Norm Piatt...

"I would say it would depend on how complex the design is and what scale the piece you're doing is in. If it's not a complex piece then do it as a whole and make a two-piece mold. If it has several complex components, break it down into separate parts. Also in scratch building a



weapon prototype, you could be using a number of things like metal and wood shapes, or metal and plastic tubing to make the work easier.

Again, the scale would matter. 1:1, the larger scale, would require more details to make it more realistic. A smaller, say 1:6 or 1:12 scale, would require less details. Hope this helps." -- Norm.

Golden Artist Colors makes interference colors which are really great! If you cannot find anything in your area, I would suggest that you contact Golden Artist Colors and ask them where you can find their products in your area. They're on the 'Net at: <http://www.goldenpaint.com/>

"The Best Yet"

THE BEST YET. Your magazine has seen some real high points these past few issues. The two-part Batmobile™ article was really superb. But this last issue was the best yet. You should be proud of this one. Your staff is very talented.

Bill Craft's articles as a whole are always excellent, informative and well photographed. He is one of the best writer/article guys in modeling and that is saying a great deal considering how excellent many other writers truly are.

Highlights from issue #39: The photography and article on Scooby-Doo by Fred DeRuvo was excellent. The dry ice was well worth the effort. It was really neat seeing how he did the effects and the resulting cover was very spooky with good color and shadowing. Norm Piatt's Maximus was excellent as well. Superb sculpting. Wow! Bill Craft's painting of Jay Dee's Maximus kit was the usual killer job. Loved the detailing. The armor looked totally real. Jim Bertges' Sgt. Pepper take off was very creative. I was very impressed and the resulting photograph was great and well worth all of his efforts.

You guys continue to put out an excellent book at a good value. It is a real treat to kick back once every two months and get lost in the world of modeling. Keep up the good work.

Dan Burke (E-mail)

Letters continued, page 66...

Kidz' Korner



From Alex Naeyaert:

Hi, my name is Alex. I'm nine years old and this was my first time building a car model. The model was the Mach V by Polar Lights. I really enjoyed doing this model. Putting this model together was easy. I had very little problems putting it together. I like doing figure models, but I learned quite a bit by putting a car model together. This is my third model I've built and my friends really like my models and would like to start building them too.

From Michelle Shields:

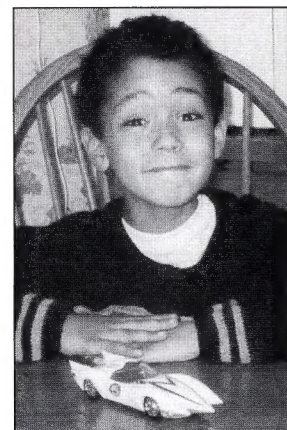
I thought this model was fun putting it together, but I also thought the directions were a little hard to follow. I preferred the glue kit because I think they're easier to work with the seams. I did a lot of detail in the dash area with the gauges and the radio knobs that I am very pleased with, but the digital camera did not show these details in the picture. In closing, I believe this model kit, Speed Racer Mach 5, was fairly easy to assemble and fun to do!

From Kyler Ogden:

The Mach 5 Snap-Together kit was the first model car that Kyler ever built after having built several monster models. He needed some help from his dad in putting some of the harder parts of it together, like the tires onto the wheels, the body onto the frame and the windshield onto the body.

He decided to use glue on this model to make extra sure that it would not come apart after finishing it. Kyler painted the kit like the box since he wanted it to look like the Mach 5 and not some other car. Before putting the outer body on the frame, Kyler sprayed the body with a coat of gloss to make it look shiny.

Kyler worked hard and was excited about building the Mach 5. Even though he never saw the Speed Racer® cartoon on TV, he now loves the Mach 5! He enjoys playing with his model since the wheels really roll! He also looks forward to building more neat car models from Polar Lights in the future.



· Look for an upcoming Kids' Korner highlighting the Scooby-Doo Mystery Machine! ·



• IN MEMORY OF •

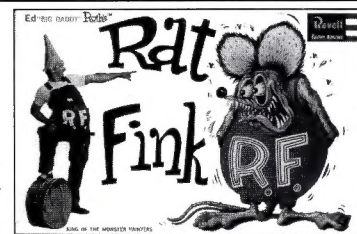
This issue of *Modeler's Resource*® is dedicated to the celebrated uniqueness, ingenuity and creativity of one of the most well-known custom car artists within the custom car culture and beyond.

Ed "Big Daddy" Roth March 4, 1932 - April 4, 2001



"Rat Fink" is synonymous with Ed "Big Daddy" Roth's crazy, way-out (and very cool!) vehicular fantasies of the 60s. Fortunately for all of us, his creativity will live on in his models that have been produced, the T-shirts he created, the artists he influenced and the vehicular designs that he brought to life.

Artwork by: Mitch "Da CrAzY ReBeL" Mitchrone (http://www.ratfink.org/mitch/). Artwork and photo of Ed "Big Daddy" Roth courtesy of http://www.ratfink.org and used with permission © 2001. Rat Fink™ name and device and Ed "Big Daddy" Roth are trademarks of Ed Roth © 1999/2000/2001. Rat Fink device © Ed Roth 1989



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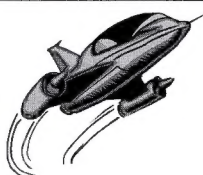
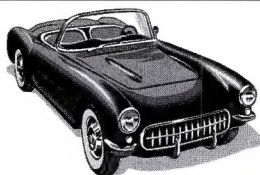
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Fred DeRuvo

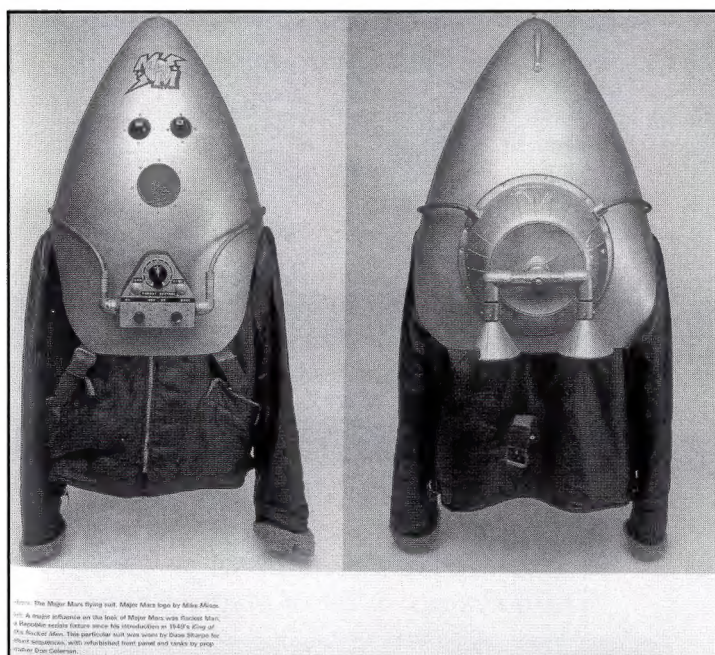
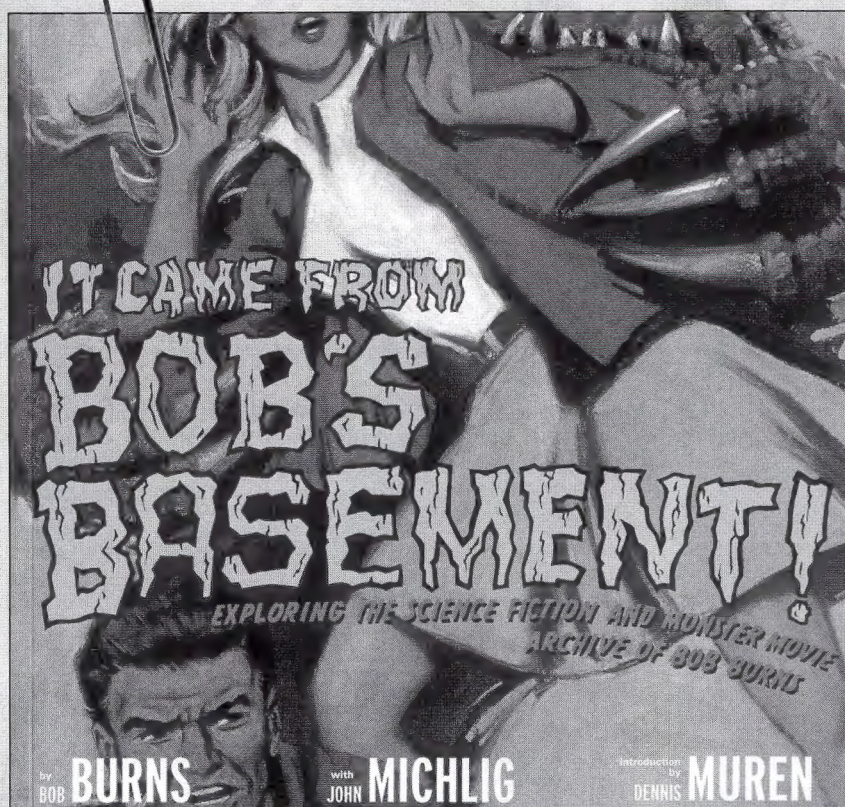
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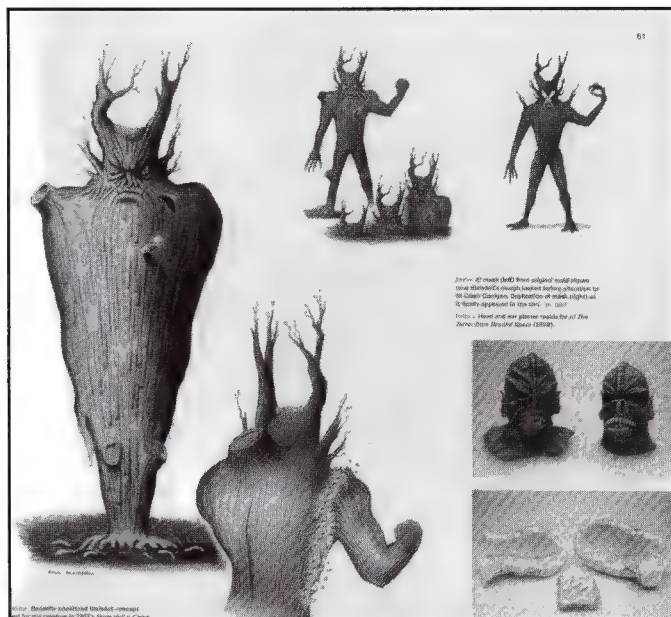
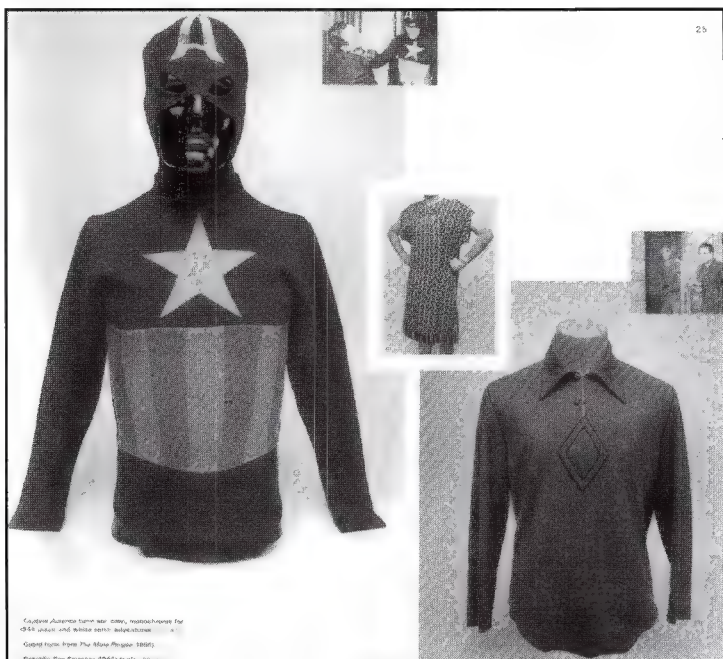


The Major Mars suit.

When you think of characters like Buck Rogers, Major Mars, or monsters like She-Creature, Creature from the Black Lagoon, or actors or creators like Glenn Strange, George Pal and a host of others, you are undoubtedly thinking about a very large chapter from the foundation of all that is Hollywood! Whether you consider the aforementioned to be icons of Hollywood's yesteryear fame or the foundation upon which today's brand of movie memorabilia is created, what we can be sure of is this: *Hollywood's past is slipping away and if not for one individual in particular, by the name of Bob Burns, there is no doubt that much of what still exists today wouldn't be here at all.*

This book is a jewel among books, especially for the movie buff! Bob Burns has done a terrific service for folks like you and me. He, along with co-writers, John Michlig and Dennis Muren, have put together this tome that covers many years of Hollywood's historical roots. With the help of many friends and compadres throughout the years, Bob has been able to salvage, catalog and in some cases, restore many of the very symbols that represent for us, what Hollywood was in its infancy.

It Came From Bob's Basement does exactly what its by-line says, as it explores the science fiction and monster movie archives of Bob Burns. This book, like no other, pulls back the curtain on the world of cinema, and, after reading this book, one can only conclude that



Left: Captain America costume for the 1944 black and white serial adventure. **Right:** Paul Blaisdell concept art for the creature in the movie, *From Hell It Came* (1957).

without the foresight of Mr. Burns, many of these archived representations would have been lost to the world forever.

While the book is not necessarily a biography of Bob Burns, it does devote a good amount of time explaining how Bob got into the movie business to begin with and how this connection to that industry allowed him to gain access to many of the props, creative works and stories that are related in this book. *It Came From Bob's Basement* includes hundreds of photos of props, posters, drawings, stills and scrapbook material that celebrate the reality of Hollywood's Golden Era and beyond.

Mr. Burns' own storied career began in the Hollywood of the '40s and, in many ways, continues to this very day. Bob began collecting Hollywood memorabilia after seeing a few monster movie photo stills in the shop of special effects technician, Ellis Berman, who had worked on numerous monster movies such as, *The Ghost of Frankenstein* and *The Wolf Man*. Bob was hooked and once he began collecting, he never stopped. Over the years, Bob's collection has grown to include many of the actual props used in movies.

For modelers, especially those who enjoy building and painting many of the kits that have come and gone within the garage kit industry, this book is a "must have." For those who are enamored with Hollywood in general, this book represents a piece of that era, stretching from the early '30s to present-day.

It Came From Bob's Basement is truly a book that is well worth owning and referring to, time and again. It calls on us to not only reminisce about the glory days of Hollywood, but also reminds us how Hollywood began and the impact that it has had on those within the modeling industry.

Mr. Burns is to be commended for keeping this aspect of Hollywood alive. We truly appreciate his devotion to the industry by obtaining much of what is shown here in these pages.

It's interesting to think that the old Hollywood is gone and will, most likely, never rise again, except in our memories and in books like this. If it were not for what Mr. Burns has been able to acquire and catalog, we would have far less.

Care to revisit Hollywood's past? Would you enjoy finding out about Bob's own career and how some of the FX artists we know and love today began? This book is a great place to start because it allows us to participate vicariously in that experience that most can only view from afar. Our hats are off to you and we thank you, Mr. Burns.



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**FROM
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LAIR
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Bill Craft

THE RETURN OF GAMERA

Who would have thought that a film that featured a giant fire breathing turtle, who can take to the air and spin like a flying saucer, could ever endure. No one can say that the Japanese people don't have unique ideas when it comes to their giant monsters. One of the most beloved of all these creatures is Gamera. This is the tale of a monster who started out as an evil menace and then turned into the protector of children. The original series of films ended in 1980. Fifteen years later Gamera returned to the screen in three new features, which many consider the most spectacular giant monster movies ever made. And dare I say it, giving that other reigning monarch of destruction, Godzilla, a run for the title as king of the Japanese monsters. Gamera is still the protector of the Earth, but he is no longer as amusing as he was in the early days of his film career.

Before we get into the model building aspect of this article, I want to fill you guys and dolls in on one of the most fascinating tales in giant monster history. The story of Gamera is a strange one indeed. Always subservant to Toho's Godzilla, the tide has begun to shift. This is the rise, and fall, and resurrection of that super flying turtle, Gamera.



Out of
the box
and ready for
me to give it life!

In 1966, Toho studios had officially made the decision to turn their big movie star, Godzilla, into the hero of the earth, rather than the original rampaging monster he originally was, in the transitional film, "Monster Zero." Daiei, the smaller, rival studio of Toho, decided to create a monster of their own, to perhaps compete with Toho's Godzilla. Thus, Gamera was born.



The first film, in what would eventually become a series, was "Gamera, The Invincible," in 1965. It was shot in black and white, just like the original "Godzilla." Gamera is freed from his frozen tomb at the North Pole by an atomic explosion. The monster heads for Tokyo, of course, and proceeds to destroy as much Japanese real estate as possible. The creature can walk upright or on all fours. It consumes energy and can expel flames from its mouth. It can also fly by extracting its head, arms and legs into its shell. The monster can either fly straight forward or in a spinning, flying saucer-like fashion. Gamera is portrayed as a villain in this feature and not the lovable beastie he would mostly be known as in the latter films in the series. Gamera is eventually lured inside a rocketship that blasts him into space. The world is now rid of him forever, or so it would seem.

"Gamera" was a big hit with audiences in Japan. Naturally, as was the practice in those days with American film releasing companies, "Gamera" was picked up for U.S. release. Heavily edited and with new footage that featured American actors, "Gamera, The Invincible," (notice the additional "M" in the spelling), was unleashed upon American moviegoers. It proved to be a rather modest hit. Sadly, it would be the only film in the series which would enjoy theatrical release in America. The remaining films would be sold directly to television.

The first sequel in the series was "Gamera vs. Barugon," released in 1966, was shot in glorious color and widescreen. Gamera's imprisonment aboard the rocketship was short-lived as it crashes back to earth. Gamera is still seen as a menace, even as he does battle with his first monstrous foe, Barugon. By the film's end, Gamera is looked upon as the anti-hero once he defeats his even deadlier opponent, Barugon. The American title of this film was called, "War of the Monsters."

"Gamera vs. Gyaos," in 1967, was the next film in the series. Here we see the transformation from bad turtle to good turtle as Gamera battles a laser beam emitting flying reptile called Gyaos. This film is considered the best of the "old" Gamera films. The battles are frequent and furious with much monster blood being spilled. The music from this one is perhaps the best out of them all. The American title of this film was called, "Return of the Giant Monsters."

"Gamera vs. Viras," in 1968, has Gamera and his human kid-pals up against a giant walking space squid. This film marked Gamera's official turn into a good guy. The American version of this film was called, "Destroy All Planets."

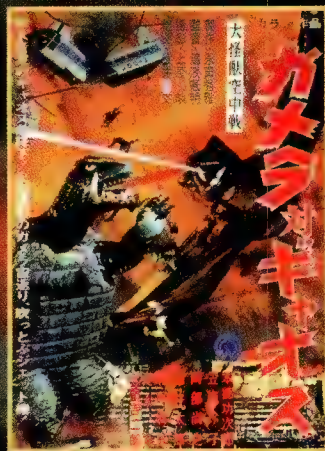
"Gamera vs. Guiron," in 1969, had our turtle rescuing two children from a pair of brain-eating spacegirls on a distant planet. The guardian of the planet is a monster called Guiron who has a large knife for a head. Gyaos made an appearance in the guise as Space Gyaos and tangles with Guiron, before he cuts him into pieces. Gamera finally arrives to rescue the kids and defeats his other-world opponent. The American version of this film was called, "Attack of the Monsters."

"Gamera vs. Jiger," in 1970, had our heroic turtle battling a female monster threatening to destroy Expo 70. Gamera gets impregnated by the monster, Jiger, and it's up to two small children who must pull a "Fantastic Voyage" stunt and enter Gamera's body to eliminate Jiger's offspring before it can drain the giant turtle's life force. The American version of this film was called, "Gamera vs. Monster X."

"Gamera vs. Zigra," in 1971, featured a space shark-like creature who has come to conquer the earth. Naturally, Gamera had something to say about this. This was the last official film in the original series. Sadly, Daiei closed its doors due to financial troubles, and "Gamera Vs. Zigra" did not make it to the states for almost two decades under its original title, for once.

Out of all these films came that "song." That "Gamera" theme song. Oh man, it used to drive me nuts and still does today.

Daiei got going again in 1980 and the first order of business was to get another Gamera film in the works. So, Gamera returned to the screen once again in, "Super Monster Gamera." Earth is being invaded by all kinds of giant monsters and it is up to Gamera to defeat them all. The monster fights are footage from all of the previous films with only a few new Gamera inserts. It looked as though the final curtain had dropped on Gamera forever.





Things weren't all that rosy over at Toho either, as seen in the Godzilla films of the mid-seventies. Stock footage and real cheezy effects were abound as Toho laid to rest their super star, Godzilla, in his final film of that era, "Terror of MechaGodzilla," in 1975.

In 1984, Toho brought their star back with "Godzilla," known to us in the west as, "Godzilla 1985." The budgets were increased and most of all, Godzilla was back as the menace and in the films that followed, played the anti-hero, whereby he is confronted by a host of even worse creatures than himself.

Daiei, after seeing the success of the new era Godzilla films, decided to bring back their number one giant star, Gamera, in 1995. It had been nearly 15 years since the disappointing "Super Monster Gamera," and audiences remembered what a stock footage-filled mess that was, so they were, at first, apprehensive about a new Gamera film. The title of the film, which many consider now to be the best Japanese Monster movie ever made, was "Gamera, Guardian of the Universe."

Gone now, were all the cheesy effects and kid-orientated stories. Replaced, instead, by state of the art effects and suitmation as well as a wonderful story and a great music score. Daiei basically reinvented Gamera all over again. This new Gamera was created eons ago as a deterrent weapon to defend the world against the Gyaos, giant flying reptiles, that, if allowed to breed in large numbers, could wipe man off the face of the planet. Gyaos was also reinvented and was a really nasty foe for Gamera to deal with. The film went on to become a monster hit!

"Gamera 2: The Advent of Legion," in 1996, pitted our super turtle against a giant alien insect that nearly kills Gamera in a nuclear explosion. Once again, this was a great tour de force in effects and suitmation. Gamera mutates a bit from the first film and looks a bit more angry.

"Gamera 3: The Incomplete Struggle," in 1998, has an even further mutated Gamera battling the Gyaos creatures again as well as a new monster called, Iris. This is considered the darkest of the Gamera pictures and is not a kid's film. Gamera is so committed to destroying these creatures, that he forsakes all human life in his fight against them. He then must face the additional problem of the Japanese defense force. Definitely not for the kiddies.

All three of the new generation Gamera films were very successful and rivaled the Godzilla films over at Toho. Rivaled them to the point that the Gamera films outpaced the Godzilla ones in popularity. Gamera had finally taken Godzilla's Kaiju crown.

Daiei had already decided, in advance that they were only going to make three Gamera films and end it with that. Toho had already killed off Godzilla in "Godzilla vs. Destroyah" in 1995 and decided to call it quits on their second series of Godzilla films since the American version was going to take over. Yeah, right!

Toho brought Godzilla back for a third series of films beginning with "Godzilla 2000, Millennium" and "Godzilla vs. Megaguirus," in 2001, with the next film in production even as I type these words. The director of the second series of Gamera films has now gone over to Toho to direct the next entry in the third series of Godzilla films. We will have to wait and see if Gamera will ever take to the skies again.

All Kaiju fans the world over would love to see a match between Gamera and Godzilla. What a city-bashing event that would be. Only time will tell if this heavy-weight bout will ever happen. Until then, keep your claws crossed.

I chose for the center piece of my model building article, M1's colossal vinyl kit from "Gamera 2: The Advent of Legion." The kit comes in 14 dark green and tan parts as well as two pre-painted vinyl eyes. An extra item that came with the kit, was a pre-painted Legion bug that is in scale with Gamera.



Pre-painted eyes and a Legion bug.

The main green vinyl body parts were very thick and took a while to remove all the excess flashing. I cannot stress enough for you guys to be careful with hobby knives. Take your time and apply heat from a blowdryer one section at a time, and slowly cut away the excess vinyl. When the area you are cutting starts to become resistant, STOP, and apply more heat. It is only when you start thinking, "Oh, I can cut a little more off here," is when you may meet the sharp edge of the knife on your own person.

Once all the parts have been trimmed and test-fitted, it is time to start gluing the pieces together. Because of the size of the parts, a bit of warping can occur that hinders the parts from joining uniformly. The best way for a sure fit is to heat up both parts that are to be joined and glue small sections of the parts at a time, rather than trying to attach the two pieces at one time. This method gives you time to work the two parts slowly as a unit and ensures a better fit.

Now it is time to work the seam lines. This is always the most tedious work on any kit. There is nothing worse than exposed seamlines. You want them to blend as smoothly as possible, so the naked eye or your buddies cannot detect them. I used my old standby, Magic Sculp,™ on the seams of this kit.





Still working the seams.

MAIN BODY RENDERING

I truly don't know why this kit came in two different vinyl colors. The dark green parts were thicker than the tan parts. The tan vinyl parts would eventually help my rendering process in the end. Read on.

I now needed to mix a color that was as close as possible to the dark green vinyl and apply it to the tan parts. I purposely left the tan vinyl exposed on the claws, toenails and spike appendages.

The first application of color was a generous drybrushing of Delta Ceramcoat's Blue Haven, a medium blue if you will. The detail on the kit came out wonderfully with this method. I next used my airbrush and sprayed on mistings of white at offsetting angles to bring up the highlights. I then applied, with my airbrush, Golden's Transparent Phthalo Blue over the drybrushed Blue Haven, only on the flesh area, not the outer shell. I wanted the shell to contrast the skin. Now I took Transparent Shading Grey and applied it to the deepest recesses on the body.

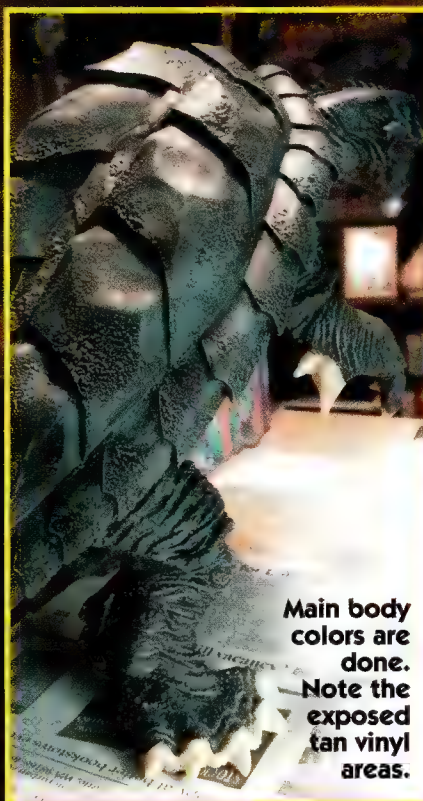


The drybrushing stage begins.

The chest area on Gamera was given a treatment of Golden's Red Oxide with the airbrush. I made circular zigzag patterns on it. After this was done, I lightened the Red Oxide with white and misted over the area.



Finished chest area.



Main body colors are done. Note the exposed tan vinyl areas.



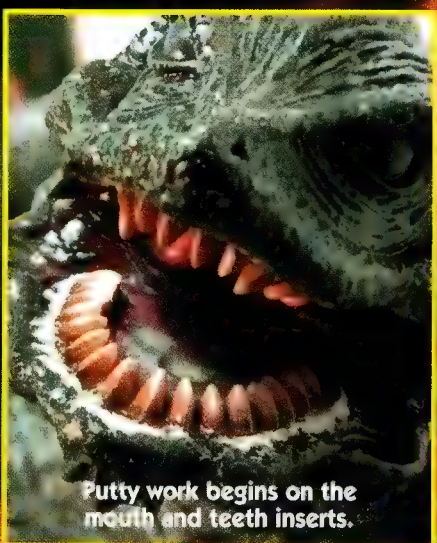
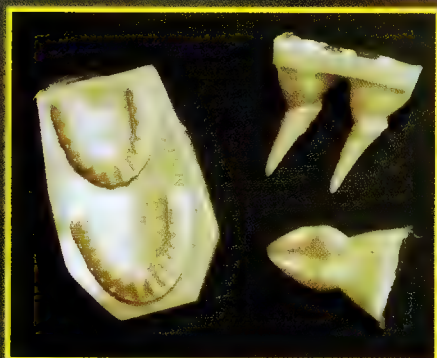
Finished claws.



CLAWS TOENAILS, & APPENDAGES

The unrendered tan areas of the hands and feet were treated to black antiquing stain and wiped away, leaving the recesses filled with black. The upper sections were airbrushed with Golden's transparent Red Oxide and the areas closest to the base of the claws, toenails and appendages, with transparent Raw Umber. I then took my dark green flesh mix and finished rendering the sections up to where the claws, toenails and appendages meet. Blue Haven was then drybrushed over the dark green to match the rest of the flesh areas.





Putty work begins on the mouth and teeth inserts.



Finished color blending.

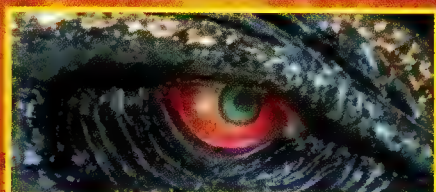
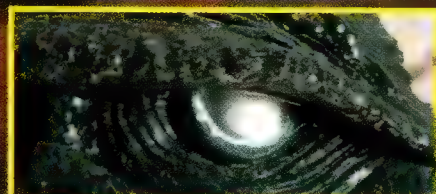
THE MOUTH

The mouth and gums of Gamera were first airbrushed with white and then given a treatment of red mixed with white, which I blotched on with a brush. The teeth were rendered in much the same way as I did the claws, toenails and appendages, with the exception of a drybrushing of white on the tips of the teeth. The gum lines were rendered with red mixed with black. I then carefully cut them from the vinyl housing piece and test-fitted them into the mouth. the tongue was rendered with red and white and test-fitted also. I noticed that once I had glued the teeth into the mouth that the seems lines were very small, but needed to be addressed, nonetheless. I decided to use Testor's white model putty on this. After allowing the putty to dry, I went in with a brush and blended the mouth and gum line colors together for a nice even blend.

THE EYES

You might call me superstitious, but I usually always render the eyes on my kits last. It is just a thing I have always done. Rendering the eyes on a kit of this size is not easy. I had to cradle the kit in my arms and twirl it intermittently to make sure that the eyes match from one side to the other. Okay, it is time for a confession. I really messed up here! I am so used to rendering eyes on my kits that I completely forgot about the pre-painted ones when I was assembling the kit. It was only after I had glued all the main body parts together, filled in the seams and rendered the matching green color, that I realized that I had forgotten to insert the pre-painted eyes. I was not about to cut the head off the kit and insert the eyes now. Instead, I do what I always like to do anyway. I rendered the eyes myself. With that being said, away we go.

I first brushed in pure white as my base coat. Transparent Red Oxide was lightly misted over the entire eye with concentrations of the color around the edges. Transparent Quinacridone Red was then applied to the edges and corners of the eyes. I then went in with a very small brush and rendered red veins coming out of the corners and slowing fading them out as they reached the center. A dark green was rendered in the center of the eye as my base color for the iris, which was then encircled with black. A solid black center iris was then added. Yellow iris lines were then rendered outward from the center black iris. Two pure white eye glints finished the actual eye area. The last bit of rendering involved outlining the eyes to get rid of any overspray. I used my dark green with a touch more black and outlined them, blending the color with the rest of the head.



FINISHING TOUCHES

The final steps involved with finishing this super turtle, was to first give him a coat of flat sealant over the entire kit. I then used a semigloss and lightly misted the exposed flesh areas. Once the sealants had dried, I used a brush-on gloss coat over the eyes and inside of the mouth. The base of the claws, toenails and appendages were also given a dappling of the gloss coat.

Many model kits on Gamera and his foes over the years, have graced the model scene for years. While a great many of these kits have come and gone, there are still a few choice kits available. Check with your local Japanese kit importer as to what's available.

With all of Hollywood's multi-million dollar mega bombs being produced these days, it's nice to know that you can still count on the Japanese cinema for great entertainment and great stars like a giant flying turtle called Gamera.

This particular Gamera kit is 16 inches high and about 32 inches long.



With this kit completed, Gamera is now ready to defend the world against the forces of evil everywhere.

I hope you enjoyed taking a look back at the history of Gamera and, at the same time, learned a few tips on how to build and render other Kaiju models as well.

As always, keep your modeling fun and remember one other thing, "he who dies with the most giant flying turtle kits, wins!"



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17 • June / July 2001

In the next issue of Modeler's Resource, I get to go back to the silent era with Jeff Yeagher's newest kit, **"PHANTOM'S ENCOUNTER."**



Kits That Time Forgot



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All photos and/or models shown from author's collection.

Welcome to a new column within the pages of *Modeler's Resource*® that will, simply put, bring past kits into the present! I say it's about time! If you're like me, you've probably got a storage facility dedicated to warehousing models that you've purchased over the years and have plans to actually build...one day, soon, really, believe it or not.

Most of the time, when we read about kits they're usually the newly released kits and that's as it should be, because we always want to stay up on the latest kit release that's just found its way into the modeling arena. However, when you look around, it's not uncommon to find many modelers with a large supply of unbuilt kits that date back over the years. Often, some of our sequestered models are reissues that have once again had their molds cleaned up and been newly released by the larger model companies. I, along with you, can name many examples of these kits, some of which are of the long out-of-production (OOP) variety.

While the newer kits that are released within the hobby *should* be highlighted, so too should the older kits that once, long ago, were released to the excited modeling masses.

In this column, we are going to do something that we believe will let the good times roll! Simply put, we'll dust off some of these older kits (or recent reissues) and build and paint them straight out of the box, offering a review of the kit as well as insights into techniques that apply not only to those kits but to other kits as well. Once in a while, a history of the kit may be offered along with it. It's kind of like a blast from the past, so to speak.

This initial column that you are now reading, is a bit different than future installments of "Kits That Time Forgot" will be, in that this particular edition has a theme and offers a limited history of models (*without* the reviews) that have been produced based on one of my favorite comic book characters: Batman™. Since so many models *have* been created based on this character (and his vehicles), it's difficult in this limited amount of space to highlight all of them, so I've simply chosen some of those from my collection that I prize the most. Many of the kits highlighted in this outing are still boxed and collecting dust on my shelves, so it's extremely possible that you may yet see some of them built and reviewed here as you revisit this column in future issues of *Modeler's Resource*.

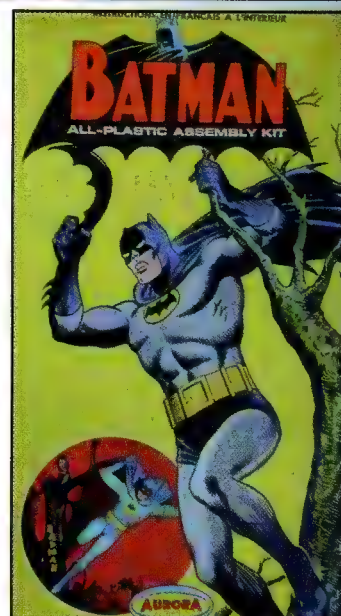
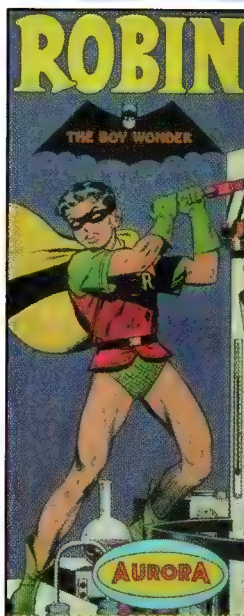
The Many Faces of Batman:

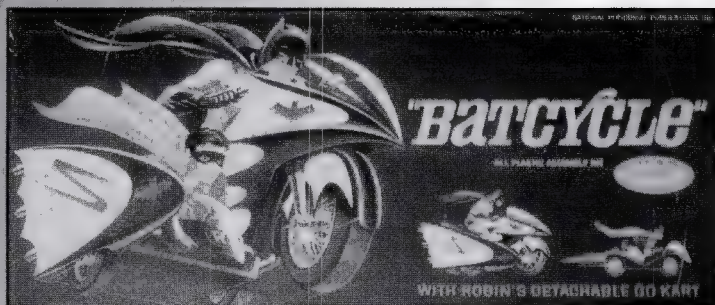
One of the earlier episodes of the Batman & Robin comic book, Issue #4, recently took shape as a 3-D, limited release sculpture from Warner Brothers (above). To the right, Batman and sidekick, Robin, along with the Batmobile, direct from the pages of their comic book to you as injection-molded plastic models from Aurora. Showing no signs of aging, Batman is alive and kicking!

BATMAN FEVER!

Digging up those kits that represent our
BLAST FROM THE PAST!!

with Fred DeRuvo





The Toys of Batman:

Whether it was the Batcycle from Aurora in the 60s or the Horizon car models or plane from the 50s and 80s, Batman has always traveled in style!

The character of Batman has been uppermost in my collection for years. As a matter of fact, it goes beyond Batman models per se. On the walls in my office, I have original production cels from the Animated Batman cartoon series, paintings, statues, props and more.

To me, Batman represents the epitome of Good fighting Evil and he does so *without* the aid of super powers attributed to other heroes like Superman™ or Wonder Woman™. His use of agility and brain power along with his quest for vengeance and certainly the wealth that he inherited from his parents as Bruce Wayne, has made Batman, in my opinion, much more tangibly real than nearly all other super heroes.

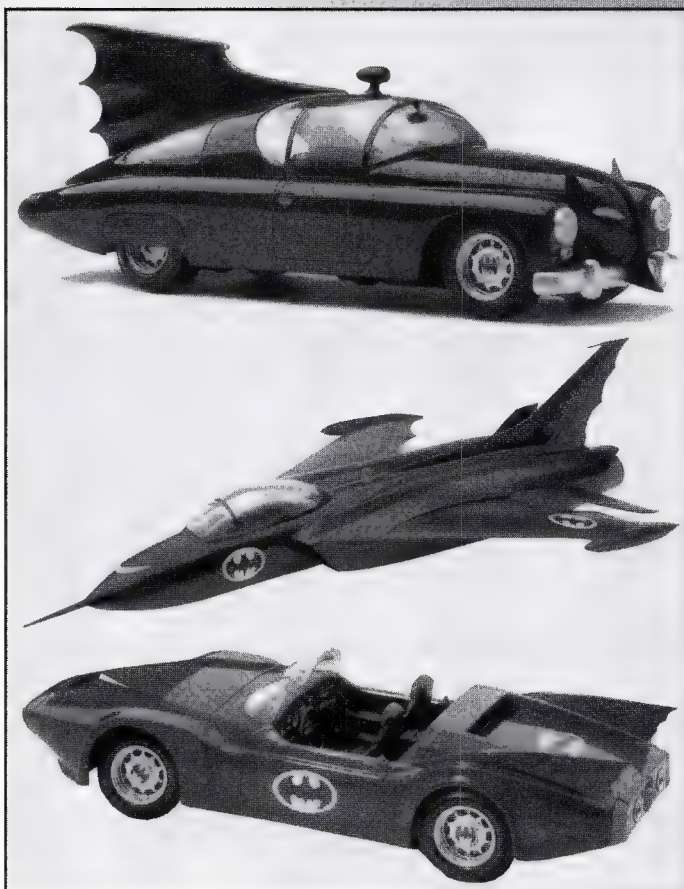
Undoubtedly 99.99% of us are familiar with Batman's humble beginnings in model form. As we know, in 1964 the Aurora Plastics Corporation jumped into the foray of the comic book hype by creating and offering a kit based on Batman. The kit portrayed the Caped Crusader™ in mid-swing with one hand raised holding onto the Bat-a-rang as he took aim at some fleeing criminal. (Later, when Aurora reissued this kit as part of their Comic Scenes line, minus the owl, lettering on the tree and chest plate emblem, the full story of this kit's pose was told.)

I was eight years old when Batman & Robin careened across the TV screen. We didn't have a color TV, but one of my friends up the street did, so I would go there as often as I could to watch the Dynamic Duo™ take on the bad guys of Gotham each week.

The silliness of the series was lost on me. I never stopped to ask the question, "Why can't Robin just get up and walk off that plank since he's not tied to it?" or "Why didn't Batman's leg get completely bitten off by that shark?" What was real to me was the fact that Batman and Robin were the daring duo that fought against the powers of darkness in Gotham City. In every way, this series was very much like an actual comic book brought to life. Primary colors and captions emblazoned across the screen during the fight scenes, along with the wise-guy quips that Batman was known for, were all staples of the show.

Of course, capitalizing on this craze, Aurora continued to produce kits related to Batman; the Batmobile, the Batcycle, the Batboat, Robin, and the Penguin in the image of Burgess Meredith! According to Bill Bruegman's book, Aurora History & Price Guide, other kits were planned, including the Batcopter and Frank Gorshin as the Riddler, but were never produced due to the fact that the interest in Batman had seriously begun to fade.

Over the years, since these first kits of our most famous Crime Fighters were introduced, Imai put out its own version of the Batmobile and then things just dried up for quite some time.



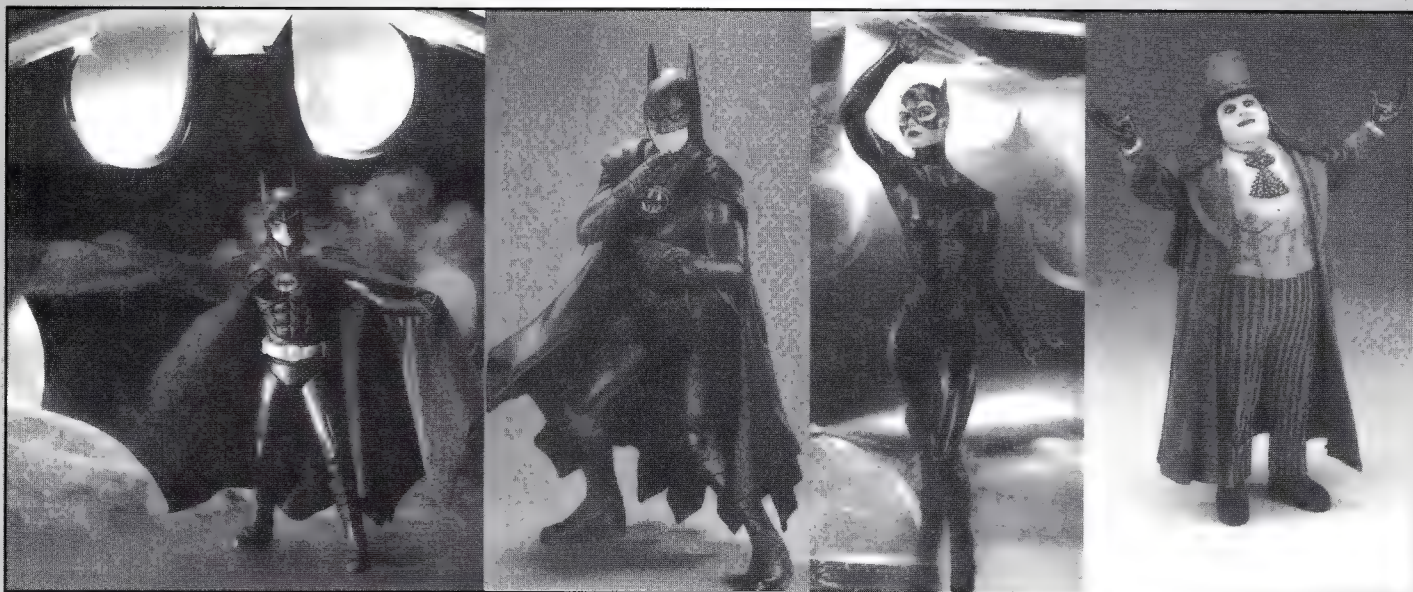
The Bat-related fad coughed, sputtered and died. Though the comic book series continued, there was nothing else happening within the modeling arena, except for the reissues of the original Aurora kits (with changes) by various companies, like MPC.

For many years following, there was talk of a new Batman movie, that was going to take him to new heights. I first heard of the possibility of this movie in the early 80s when I was attending graduate school in Philadelphia, PA. It was years later before the movie actually came into being, but during this time talk revolved around the upcoming movie and every possible rumor was picked up on and discussed. I remember one particular rumor centering around the idea that comedian/actor Bill Murray was going to put on the tights and cape and create a silly, campy Batman. Other rumors persisted that Batman would be presented as a dark and brooding figure, in keeping with his comic book persona of the late 70s and early 80s. This was certainly more to my liking. As an adult, I wanted to see a Batman who could very well exist in today's society. A goofy Batman just wouldn't work (although unfortunately, this is what took place in the most recent and last movie installment featuring Mr. Freeze and Poison Ivy).

Finally, the movie was becoming a reality and it began to look like Batman would, once again, be seen on the silver screen. This time though, he would be the serious crime fighter that had been presented in the comics and would be given the respect he deserved.

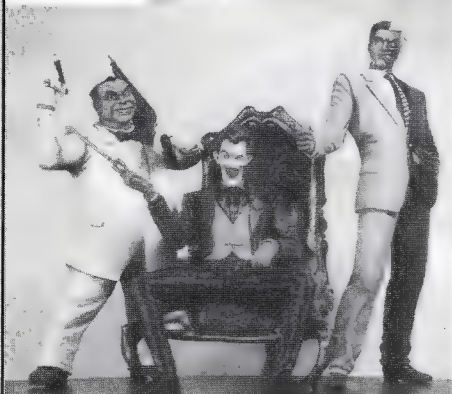
Enter, Horizon Hobbies & Toys, headed up by Shige Uchino. This particular company began producing licensed vinyl kits of many of the comic book heroes and classic monsters that many of us grew up watching and reading about.

I distinctly remember that the first kit I ever purchased from



The Vinyl & Resin Figure Models of Batman:

The first attempt at creating Batman from Horizon (top left) followed by the more well-known Keaton, Pfeiffer and DeVito models.



Horizon was the original Michael Keaton Batman, which was produced in vinyl and came with a cloth cape. Thereafter, a full line of Batman-related kits were continuously produced by Horizon.

It got better because more and more characters from the pages of the comics became 3-D representations in vinyl or resin. Horizon continued to create many fully licensed kits for Batman aficionados. A maniacal-looking Joker kit was introduced (with a nicely detailed base, suiting his character) along with a second Batman, to capture the newest of Batman crazes sweeping the nation and world.

Based on the second movie, "Batman Returns," with Michael Keaton again reprising his role as Batman (also starring Michele Pfeiffer as Catwoman and Danny DeVito as Penguin), a second Keaton Batman model was introduced from Horizon, sculpted by Steve Wang. A vinyl Catwoman and Penguin would soon follow.

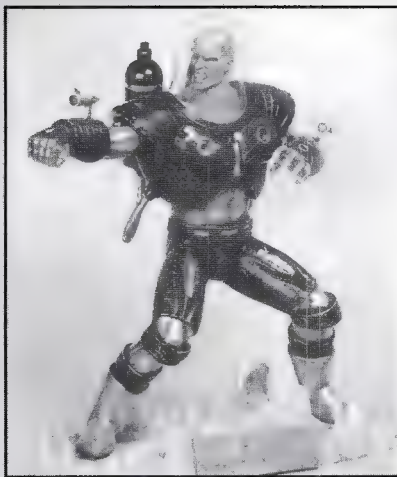
These particular models were very well done and the likenesses were outstanding. They were much larger than the original Aurora kits and while these later vinyl kits lacked bases, creating them was part of the fun.

It should be mentioned that during this time, Biliken was also creating Batman-related vinyl kits. Michael Keaton as Batman and The Joker, played by Jack Nicholson, found their way to the kit market and are still highly sought after kits today, if they can be found at all.

Not long afterward, a number of vehicular kits were created by Horizon: a Batplane and Batmobile (both c. 1980s) as well as a 1950s style Batmobile and finally two Whirly Bats as seen in the comic book years ago, complete with Batman and Robin. All of these vehicles were done in 1:24th scale and were based more on the comic books than the movie versions since AMT/Ertl had the rights to produce those and then later, Revell-Monogram secured the rights.

However, even though more Batman movies were produced and released, the Batman franchise seemed to be losing its steam once again. I wonder if that had anything to do with the fact that Keaton was gone, as was the original director, Tim Burton (he asks sardonically)? Joel Schumacher certainly did little for Batman fans as he simply gave us his rendition of the campy 60s TV series, with a late 80s, early 90's feel to it. You just couldn't take it seriously anymore and it seemed as though Schumacher had either no real knowledge of Batman's inner struggles, or simply disallowed them. It's too bad that DC/Warner Brothers allowed that to happen.

It was right around this time that Horizon opted to create kits that were based more on the comic book series as opposed to the movies. They introduced a new Batman, Robin, Riddler, Catwoman, Poison Ivy and Bane, along with Two-Face and Penguin all done in resin and then after a short time, released these same kits in



If not for Aurora and Horizon, modelers would not have been able to enjoy these fully licensed renditions of Mr. Freeze, The Riddler, Poison Ivy and The Penguin, some of the most famous criminals that ever stalked Gotham City.

vinyl. These were all done in the smaller 1:8 scale version, as opposed to the larger scale of 1:6 in which the first figure kits were produced.

Finally, KnightsEnd Batman and KnightsQuest Batman were created, also in 1:8 scale and these kits included a small base. A brand new Joker was released depicting him sitting on his "throne" holding a large revolver, haphazardly off to the side, with an insane look spread across his face. Batgirl was one of the last Horizon kits to be introduced as a model and since then, with the exception of the unlicensed garage kit here and there, things have been pretty quiet on the modeling scene for Batman.

All of this leads me to ask the question: Isn't it about time for more licensed Batman kits? I think so, but the future doesn't look too promising. For those of you who may not be aware, licensing fees for characters such as this can be astronomical and many small, one-person companies quit before they even begin, or they produce a small amount of unlicensed kits, sell them and move on to something else hoping not to get caught.

There is at least one company I'm aware of that is desperately trying to get two new Batman kits licensed but the going is excruciatingly slow. They have a beautiful Batman and Catwoman kit ready to go and they are willing and able to pay the licensing fee. All they need is the go ahead in the form of a licensing contract from the powers that be at WB/DC, but so far, they've had little success.

The latest company to release anything Batman-related was Revell-Monogram, which took the old Aurora

Batman and Robin (and Superman) kits, as they had been used last, and re-released them with new box art. There were problems, of course, because of the goofy-looking heads that came with the Batman and Superman as well as other little things, like Robin's decals being different than those that came with the original issue, but when all was said and done, it was still good to see these kits once again. There are after-market companies who are creating new heads for these kits, which we hope to tell you about in the near future.

When it first came out, I took my son and daughter to see the new X-Men™ movie and we all really liked it. Rachel loved it because Storm™ was in it (and some of you may recall her article a number of years ago utilizing the Toy Biz Storm kit). David enjoyed it because he likes Wolverine™ quite a bit.

As far as action movies based on comic book characters go, this particular movie was done well though I'm not too heavily into X-Men, so I can't tell you how accurate it was to the comic book. It didn't necessarily rely too heavily on FX, although they were certainly an integral part of the movie. What I liked best about the movie was the individual talent behind the characters. When you've got Patrick Stewart, Ian McKellan and others coming on board and bringing with them the tremendous acting ability and presence to the screen that they carry, you're almost sure to have a winner.

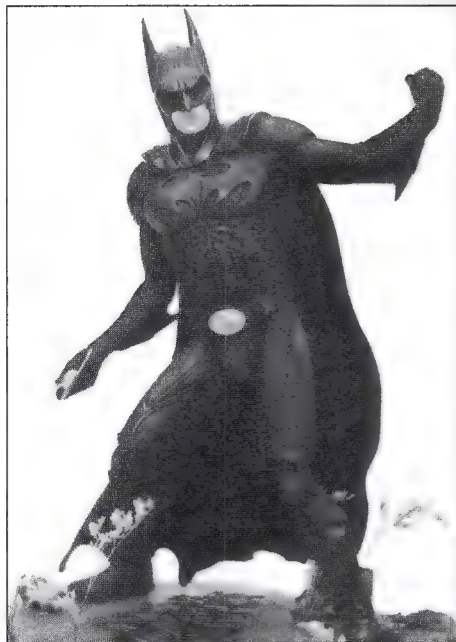
I walked away from the theatre that day wishing wistfully that the Batman franchise would receive the same amount of respect with future movies. Certainly

our hero deserves it but maybe the campiness and silliness of the 60s TV series is too indelibly imprinted on the minds of producers and directors to afford them the ability to process anything else. Maybe one day, Batman will receive his due and we'll once again enjoy an armload of licensed models that reflect the true image of Batman as created by Bob Kane. One can only hope.

Tune in again to "Kits That Time Forgot" next issue when we highlight and review some new re-releases as well as some OOP kits that you might also have in your modeling closet!



Val Kilmer as Batman in movie number three, Batman Forever, from Revell-Monogram.

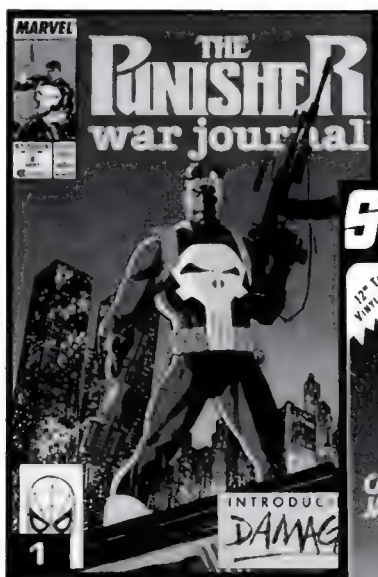


CONVERTING with KITMAN

with Norm "Kitman" Piatt

THE PUNISHER

Converting AMT/Ertl's Captain Kirk Model



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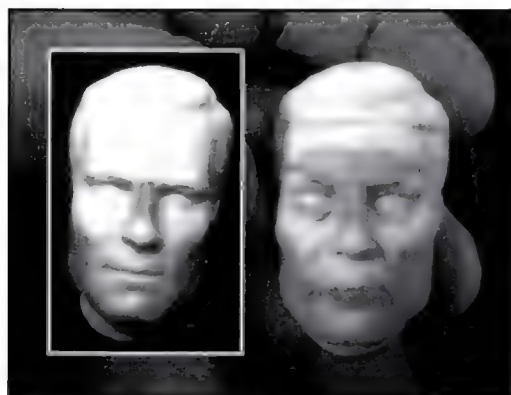
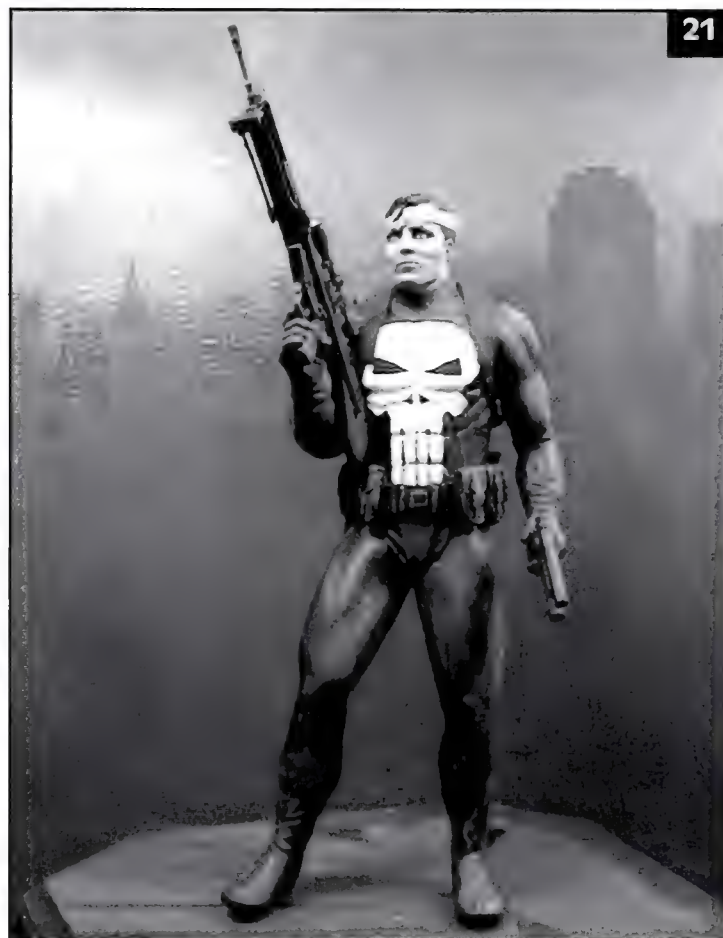
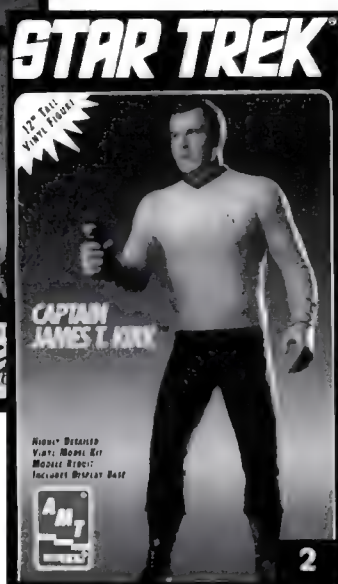


Fig 3 (inset) and Fig 4

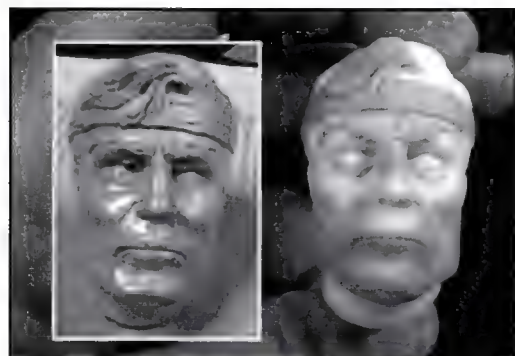


Fig 6 (inset) and Fig 5

When I first came up with the idea for the Punisher, I decided to do something a little different and use some of the great 1/6th action figure accessory packs. I purchased several of these cool accessory packs, machine guns, SWAT team and a handset for the conversion. Dragon and The Ultimate Soldiers both have some realistic weapon packs, but the Dragon weapons are a bit more realistic than the Ultimate Soldiers. However, the Ultimate Soldier stuff is easier to find. Dragon also carries hand sets. In their #2 hand set there is a pair of glove hands that worked out perfect for this conversion. A cool feature of Dragon's glove set is that they are made of a vinyl material that allows you to bend the hand open to place a weapon in it's grasp! The fingers will actually grip and hold the weapon. So, why not put this great stuff to work and add more realism to the sculpture?

I first thought of doing The Punisher after seeing Randy Bowen's pre-painted sculpt. I love Randy's work but to me there is no fun in buying something just to set it on a shelf. Going through my comic books I found a cover shot of Punisher I really liked (Fig 1). I had an AMT/ERTL Captain Kirk figure I had purchased for converting, just into what I didn't know at the time! Kirk would be perfect (Fig. 2)!

Let's get to work!! Starting with Kirk's head I began by filling the head with putty to strengthen it. Now I started planning the re-sculpt of the face. I feel starting with the face helps to visualize the whole conversion. I

removed the eyebrows and hollowed out the cheeks and I also eradicated the wave in Kirk's hair (**Fig 3**). I did this with the piece at room temperature. I did not feel the need to use heat to soften the vinyl, as it was easy enough to carve with a sharp hobby knife (**but use extreme care here to avoid cutting yourself!**). I gave the work a light sanding and then, with a pencil, drew on where the new eyebrows would go. At this point I started re-sculpting the face into this likeness on the comic book cover. I added to the bridge of his nose and the jaw line, also adding on the new eyebrows (**Fig 4**). **Modeling Tip:** I draw on in pencil the areas I'm about to work in. This is a big help to visualize what you are about to change. I added to the upper and lower eyelids. Filling in the inner corners of his eyes next to his nose, I created a new downward angle for the upper eyelids. Adding some wider bags under his eyes and a few creases in the outer corners helped to create the meaner, tougher look of the Punisher. Next, I marked and cut the headband about 1/16th of an inch deep. Filling the resulting band with putty, I smoothed it in with my finger and cleaned up the edges with a hobby knife, adding small crease details to the band with my hobby knife.

Now I turned my attention to the lower half of the face. I drew on a new lower lip line to guide my work. As I sculpted in the new facial details, I used my thumbnail as a palette so I would have a small amount of putty ready for use. Next, I added putty to the corners of the mouth and to the lower lip (**Fig 5**), then I moved onto the area between the nose and upper lip. Once I was satisfied I had achieved the desired facial features I was after, I set the head aside to dry. After the head had dried for a couple of hours, I hit it with a shot of primer to check for symmetry. I then fixed anything that was out of line or proportion with the face. For the new bangs, I rolled out a couple of small balls of putty and added it to the front of his hair, blending in the edges and letting it fall over the headband. I let the bangs dry for about 15 minutes before I started to cut into the strands of hair. Take a sharp #11 hobby blade, wet it and cut in the hair details. Try to match the hair patterns with the rest of the hair.

Once the hair was finished, I again hit the head with primer and rechecked my work (**Fig 6**). It's also good idea to hold the head up to a mirror and see if it looks right in reverse; this will help show you if it is balanced and symmetrical. It is advisable to do this

with the whole figure as well.

On to the arms and hands (**Figs 7 - 9**). I needed to get the right arm turned up at the elbow, like the picture on the comic book cover. Only on the cover it's his left arm. I did this by cutting a 'V' shape out of the inner elbow and a slice out of the back of the elbow, and then bending it closed. To help hold this new arm position, I added a length of wire to the inside as I felt even if I epoxy glued this sucker, it would remember where it used to be! And I didn't want to find that arm down in a year from now. I also filled the inside of the arm with Aves for extra strength. Now that I had the position I wanted the arm to be in, I began adding muscle mass to Kirk's skinny arm (**Fig 9**). Fitting the arm up against the torso I eyeballed just how big I wanted his arm to be. I then added the first layer, building up the biceps and triceps. Letting the first layer dry, I now moved on and, with a black marker, marked both the wrist areas that would be whittled down to accept the Dragon hands. I test-fitted to make sure I didn't whittle too much off, so they would have a nice tight fit. I superglued both hands onto their wrists. I then built his forearms up with putty and blended them in with the gloves.

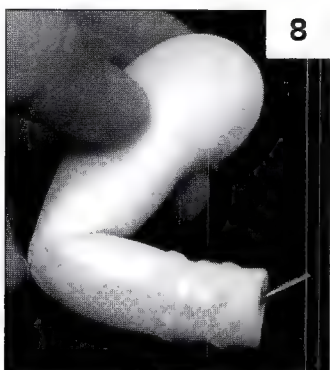
Next, I began to sculpt a set of superhero pectorals onto Kirk's chest, (**Fig 10**) again test-fitting the arms to the torso to help visualize the correct size of pectorals I would need. Sculpting the chest was fairly easy to do by using two balls of putty, flattened out, and by following the existing chest line. The problem lies in Kirk's waistline. He's just too thick there. Lucky for us the vinyl is thick too! I carved down as much as I could and still allowed the torso and legs to line up correctly. I used a hair dryer to soften the area first to make the job easier. I also drew on, in pencil, the abdominal muscles to help guide me as I dremeled in the new defining lines (**Fig 11**). Next, I started to sculpt Kirk a six-pack! (**Fig 12**). I was careful not to have the abs protrude too much, as this would make his midsection too large again and give him that bloated, steroid WWF look!! At this time I worked in some costume creases and the rib cage muscles under his chest.

At this point, I attached his arms with superglue and began to sculpt in the new shoulder area, blending in the shoulders, arms and chest as I worked. I added more size and details to the arms as I went. For his back, I only had to add size to his traps and neck area (**Fig 22**). (The backpack came later.) At this time

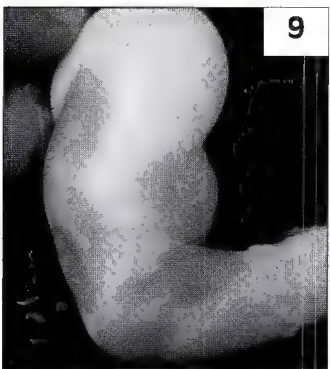
Adding muscle mass to the arms (photos 7, 8, 9) and the creation of the all-important six-pack (photos 10, 11, 12)!



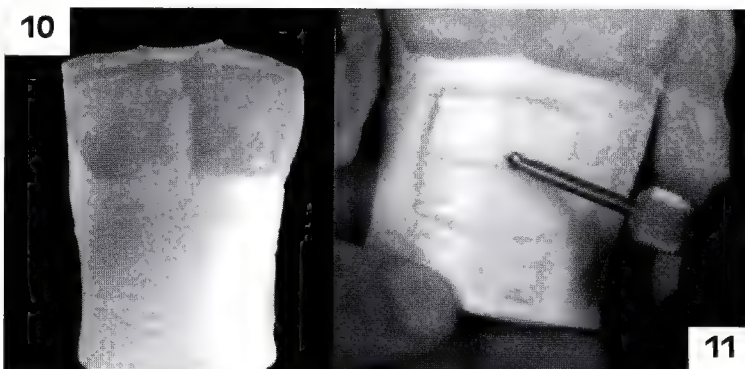
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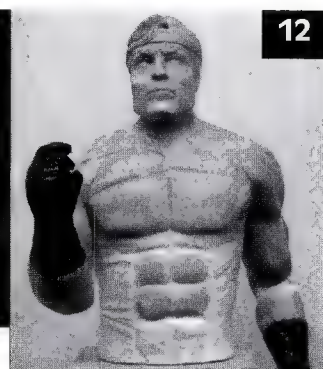
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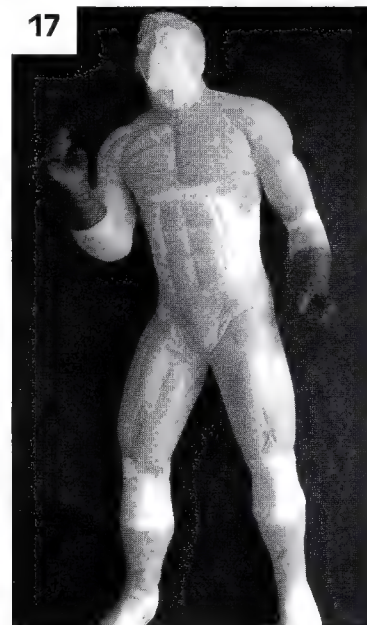
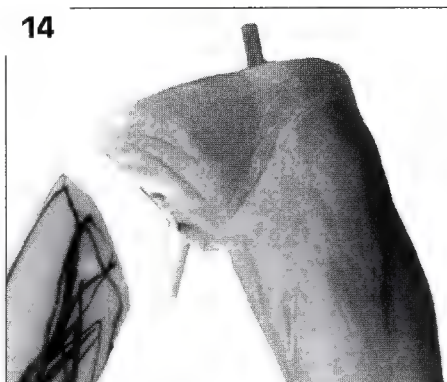


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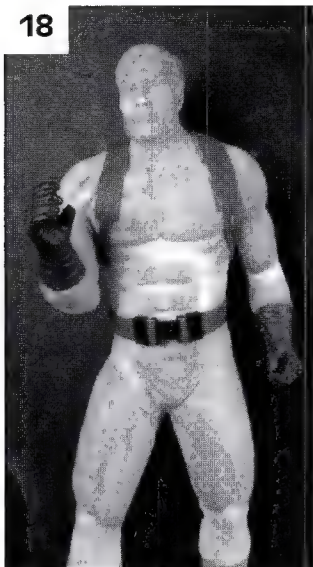
I worked on the neckline of the new costume bringing it about halfway up the neck. Now I could really see the Punisher starting to come out in Kirk! Once the putty was dry, I sanded the whole thing taking down any high spots and making it nice and smooth. I then filled in any holes and shallow spots with putty, let it dry and then gave the whole piece another sanding. Using a block of wood to set the half figure on while working, gave me another idea...a Punisher mini bust (**Fig 13**)! This would make a good-looking piece on its own.

Okay, it's leg time and for those of you who have already built AMT/Ertl's Captain Kirk kit, you know that he doesn't stand on his own two feet and he leans to the side. (His pose is kind of like a drunk John Wayne!) His legs don't appear to be the same length (?) and the foot position doesn't help neither. I ask myself, why make a kit that won't stand up?!? Anyway, it's all part of modeling! To make him stand correctly and look more like the pose on the comic book cover, I removed his right leg (**Fig 14**). I filled the leg with Perma-Stone for strength and for a re-attachment pin. Also at this time I filled the left leg and torso with Perma-Stone for strength and to help keep the whole thing from warping. At this time I lined up and set my pins in the legs. After the Perma-Stone had set, I began working on the left leg and both boots. I removed the toe area from the boots, and filled in the upper boot area to match the pant size (**Fig 15**). I added putty to the toe of the boots to round them off and filled in the area between the heel and sole. Side note: *It is not necessary to fill in between the heel and sole, you may wish to leave this the way it is.* I was going for more of an athletic shoe look rather than a regular boot.

All right, back to getting the new leg position. I previously cut the leg off from outer to inner thigh with a razor saw. I played with the positioning of the leg at different angles before

settling on the angle I liked. Not too far out; just enough, as if he was placing most of his weight on his left leg. To accommodate the new leg position, I had to remove some of the inner thigh about half-inch and outer leg about one-eighth inch. Next, I packed the hip with putty and pushed the pin into the putty and then I set it aside to cure (overnight) before going on to the next step. The next day I filled in all the gaps with putty and began re-sculpting his left leg, groin and rear end. Once satisfied with the left leg size and proportions, I moved on to the right leg. Once this had all cured, I test-fitted the two body halves together. Now that I had taken so much off Kirk's waistline, he needed realignment (**Figs 16 & 17**). I drilled and set pins to join the two halves together. I epoxy-glued the two halves together at a slight change in the original alignment. I then filled in the seam and blended in the two halves. Once this had dried I worked on the waist and rear end again, filing and sanding to give them the right proportions. I sanded any high spots and filled in the low spots with putty. At this time I drilled holes in his feet for attachment pins for the base. I also attached the G.I. Joe vinyl belt and shoulder straps with superglue (**Fig 18**). Next, I added the backpack made of putty and an explosive pouch from Ultimate Soldier's Swat Team set (**Fig 19**), sculpting in a few details on the pack like straps, side pouch and folds and creases. I pressed the explosive pouch into the putty and it glued itself into place. I took a small machine gun and pressed it into the putty on the right side to get the gun's impression. I would add the gun to the pack later and glue it in place. I then sanded the whole figure down again checking for any highs or lows. Taking the figure outside, I gave it a shot of black primer; this would also be the base color (**Fig 20**). Now I could really see the Punisher coming to life!

For the ammo pouches I used one pouch



from an Ultimate Soldiers Swat Team's ammo belt. I made a mold using Woodland Scenics Latex rubber (although any latex mold builder will work), and I placed it on a three-inch square piece of cardboard and brushed on six layers of latex, letting each layer dry before the next application. I made sure to brush the pouch and ¼-inch of the cardboard as well so I would have a lip around the mold. When finally dry, I peeled the mold off the cardboard and removed the pouch. I used Aves putty to cast the pouches, mixing just enough putty to fill the mold. Using a small amount of vaseline as a release agent from the rubber mold, I pushed the putty in and shaped it in the mold with my fingers.

I let each one dry for 45 minutes before removing it from the mold. I cleaned them up by cutting off any excess material with my hobby knife. I then let the pouches cure overnight before doing any further work to them. I was able to make 10 of these before the mold went bad. Seeing how I only used six of the pouches, it worked out pretty good. After I had the belt on the figure I test-fitted the pouches and I could see that some of the material would have to come off the back of them. So, I scored the pouches the width of the belt with my hobby knife and cut out the section, cutting just deep enough so they would set flush. Next, I brushed on a couple of base coats of flat black and highlighted them with by dry-brushing on two shades of blue. Once I had the figure to the point where I could attach it to the belt I super glued them on, three to each side. You may wish to add more or maybe do a couple of different size pouches for the belt. I also added some grenades to the back of the belt and a knife from Ultimate Soldiers' accessory packs. Ultimate Soldiers make some great-looking Combat and Bowie style knives. I painted these items with two coats of flat black before attaching them with superglue.

The Base (Fig 21) is pretty simple, but effective. I have several wooden bases on hand that I bought from Michael's Arts and Crafts



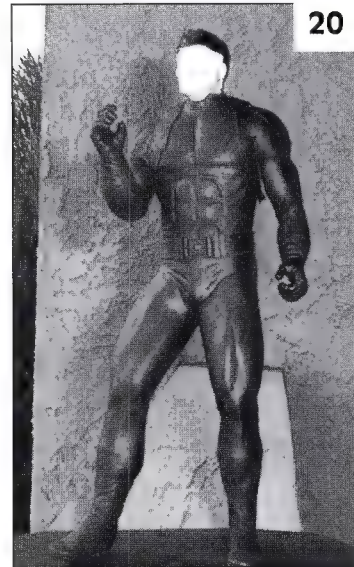
store bargain bin. I picked a base style I thought worked well with the subject and kept it simple, using the Punisher's logo on the base like I had seen on another comic book cover. I drilled the mounting holes for the pins I installed in the Punisher's feet, then sanded the base down and sprayed on three coats of flat black. I drew the logo on to frisket paper to use as a stencil and applied the paper to the base. I cut out the logo design and lifted it off and spray painted the logo a primer red. Lifting off the remainder of the stencil, I added some random blood drops (flat red) around the outside of the logo and onto the black base. You may wish to add more to the base to dress it up a bit further. A section of a broken wall perhaps? Maybe some spent bullet shells?

The backdrop was made using a 20 by 16" canvas spray paint and frisket paper. First, I sprayed the whole canvas flat black and then I drew my design onto the frisket paper. I

applied the paper to the canvas and cut out the skyline then sprayed on flat red near the buildings and flat blue higher up in the sky. The use of flat colors are important because when you photograph it, the reflection will be cut down. And Voila! You have a simple, but effective backdrop for the Punisher.

I won't go into the painting of the figure as this is a personal choice. I *did* decide, however, not to go for the white gloves and boots as I felt this would distract the eye from the center of the figure, which is where I feel the viewer should look.

I hope you have enjoyed this issue's Punisher conversion and look forward to sharing with you the next conversion! What will it be? Until then, keep Modeling! If you have any questions or comments you can E-mail me, Norm "Kitman" Piatt, at getwebbed@lvcn.com.





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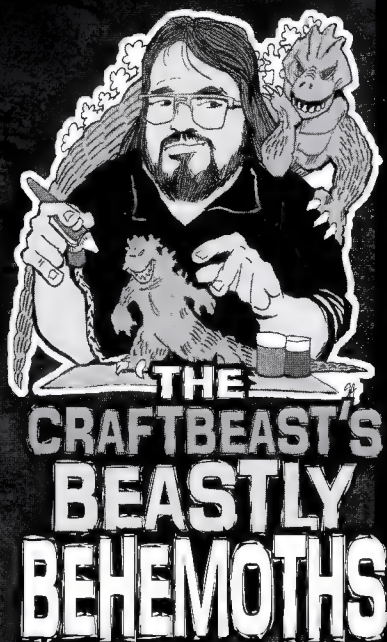
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by Bill Craft

CRAWLING HORROR... RISING FROM THE DEPTHS OF HELL... TO KILL AND CONQUER!

It's that time again. Time to go back in time and revisit some of the giant monsters of movieland long ago. There seems to be no end to their numbers. Once upon a time they were everywhere. Sadly they have all but faded in the minds of most people and reside now in the minds of old guys like myself who still wish they were around today. I am doing my part in keeping these memorable creatures alive. One day it will be up to someone else to carry the torch. It could very well be you. I would like to take this time and thank all the sculptors and kit producers who have had the insight to create models of these beasts. Now I will always have a 3-D image of some of the most wonderful moments of my past when I first saw these "Beastly Behemoths."

THE BLACK SCORPION 1957

This is a classic gem-in-the-rough, giant bug movie if ever there was one, notably for the special effects work of that granddaddy of stop motion animation, Willis O'Brien.

Our tale concerns the release of giant insects near Mexico City, following a volcanic eruption. A horde of giant scorpions begin terrorizing the countryside. The big, bad "Black Scorpion" destroys his smaller cousins as he makes his way to Mexico City where he meets his end, thanks to military and scientific intervention.

To the delight of the viewer, in addition to the giant scorpions, we also get to see giant worms and a rather curious giant cave spider. For those of you who are not aware, the spider was the same one that was going to be used in "King Kong." That walking encyclopedia of mon-

ster movie history, Bob Burns, informed me of this. I had no idea! Now the film has even greater meaning to me.

"The Black Scorpion" was directed by Edward Ludwig and starred Richard Denning and Mara Corday. Over the years, the film has not been treated well by today's, so called, film reviewers. They should stick to films like "Gone With the Wind" and leave my movies alone!

I remember being pretty scared when I first saw this film. Oh, the innocence of youth and the wonderful sense of disbelief we had when we were young. Too bad we grow up to be such cynics.

The Alternative Images kit featured on the next page is adequate, but the quintessential kit stills needs to be created on this truly forgotten giant beastie.

DRAGONSLAYER 1981

This film may not be as old as some of the other films I have written about, but it's getting there.

"Dragonslayer" was, in my opinion, the last great stop motion animation, monster movie. Master effects wizard, Dennis Muren, created the astounding dragon called Vermitrax, for this film. This classic fantasy tale was directed by Matthew Robbins and starred Peter MacNichol, Caitlin Clark and Ralph Richardson as Ulrich, the master magician. The film also boasts a wonderful music score by Alex North.

The film concerns a kingdom that is plagued by one of the last living dragons. It is kept appeased by the king, who sacrifices young maidens to the beast. The villagers have had enough of this and seek out a magician who they believe has the power to slay the dragon. Things go amiss when believing the dragon to be killed in a landslide, brought on by the magic of a younger magician, bursts forth from the ground and goes on a rampage. The dragon is also raising its young inside of its lair. Vermitrax was not very happy when the entrance to its lair was suddenly cut off. The dragon is finally brought down by the elder magician, Ulrich, in an awesome finale that features

Vermitrax's savage fury against the spells of the dragonslayer, Ulrich.

Unfortunately, the film was not well received upon its initial release, but has grown in cult status over the years and is now considered a classic of the fantasy film genre. Take a look at the lousy ad campaign created for the domestic release versus the foreign campaign.

All right now. Outside of the astounding bust that was released a few years back by Grey Zon, that was sculpted by Luis De La Fuente, there has not been anything worthwhile on this great creature. A small metal kit issued in Japan ages ago, did nothing for me either. A lot of guys from different model companies were looking into the idea of a kit based on Vermitrax, but none of them came through. Imagine that? A lot of kits were made on the dragon, Draco, from the film "Dragonheart," but ol' Vermitrax was left behind. I think I speak for many of us modelheads when I say that Vermitrax's time is long overdue.

So, how about some respect for this magnificent monster and let's see a really awesome tribute kit to him. I will be waiting and watching.

THE GIANT BEHEMOTH 1957

This film, like the aforementioned "Black Scorpion," has effects created by Willis O'Brien. "Behemoth" plays out much like Ray Harryhausen's, "Beast From 20,000 Fathoms." But instead of an American city, this creature menaces London.

Eugene Lourie directed this monster on the loose film that starred Gene Evans, Andre Morell and Leigh Madison.

Like most of the films that spawned giant monsters in the 1950s, this beast was spawned from atomic testing. After the disappearance of several ships at sea and an intense search and destroy mission by the military, our creature comes ashore in jolly ol' London and proceeds to level the city. The creature emits radioactive bursts that burn human flesh, so the military, as well as the citizens of London, must keep their distance. A few are always straggling in, so we get to see the results of the monster's radioactive bursts. After the rampage through the city, the Beast disappears into the English Channel. Of course, the scientific minds and the military devise a super torpedo that ends the creature's existence.

The kit featured on the next page is from Lunar Models. I liked the whole diorama approach with the

smashed vehicles and building backdrop. The most interesting detail about the kit is the way the skin texture is represented. It matches the actual stop-motion model perfectly.

In rendering this kit, I had to rely on my imagination since the film was shot in glorious black and white. I studied the poster art a bit and determined to give the creature an olive color. Monsters of that era were always presumed as green, so why fight the feeling? Modern era renderings of reptilian skin just wouldn't feel right on this kit. Check with Lunar Models to see if this kit is still available, if you are thinking about getting one. A nice bust of this monster would be really neat to have. Don't make me break out the Super Sculpy and sculpt one myself.

"The Giant Behemoth" was not one of the best giant monster movies ever made, but it does have its moments. If anything, the creature itself remains a reminder of O'Brien's wonderful stop-motion work in years past. "King Kong" would forever be a film that O'Brien could never top or even come close to equaling. It still beats movies that use real lizards with plastic horns glued on them and then are superimposed with live actors.

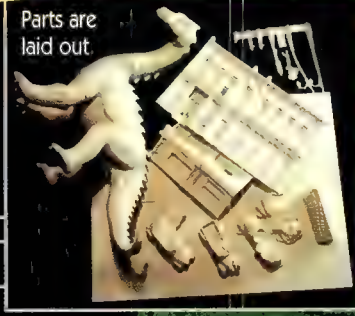
Adopt a "Behemoth" today!



Domestic poster on the left versus foreign poster below.



Ed Eilbacker's "Black Scorpion."

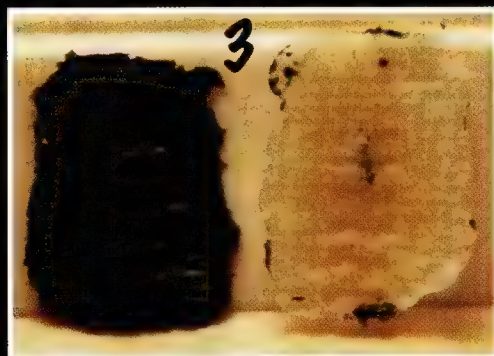


I WILL BE TAKING A BREAK FROM THIS COLUMN IN NEXT ISSUE TO MAKE WAY FOR SOME OTHER GOODIES. "BEASTLY BEHEMOTHS" WILL RETURN IN ISSUE #42

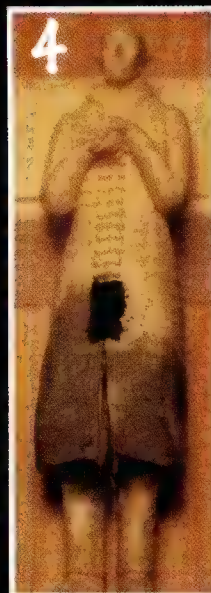


The **Vampyre's Basement**

BY JIM BERTGES



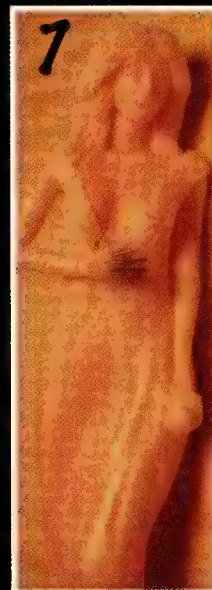
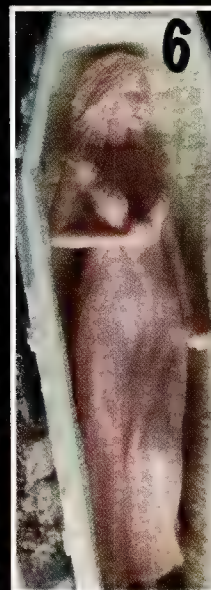
The process used to extend the length of the overcoat of Nosferatu included mold-making and casting.



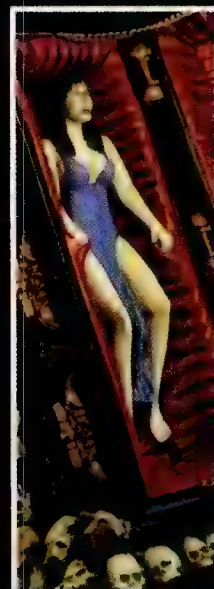
The sun has vanished behind the mountain's craggy black peak and night has begun to spread its black grip across the land. The humble people who live in the valley below light their lanterns and candles and cast fearful eyes to the huge stone edifice that looms above them on the mountainside. Deep within the shadowed vaults of the crumbling citadel, two creatures that were once women feel night's cloak drift throughout the countryside. Their eyes snap open and without thought they push open their confining caskets. One slides the lid aside and lets it fall to the stone floor, resting against her coffin. The other pushes against the heavy ebony lid above her until it rests wide open. For just a moment they lay and wait, then they hear it, the sound of the heavy wooden door creaking open and then closing heavily against a stone frame. It is him, the master; he has come for them. They grip the silken lining of their coffins, pulling themselves up so they can see him there atop of the narrow, curved stairway. He looks down on them, his rat-like features twitching as they follow his unspoken commands. Below, on the cold stone between the two caskets, lies the husk of a man. He is drained of life and his face is frozen in a twisted grimace of terror. A rat tentatively sniffs at the dead man's boot, but scurries away as the two pale wraiths rise from their slumber and ascend the stairs to accompany their master into the night in search of fresh blood.

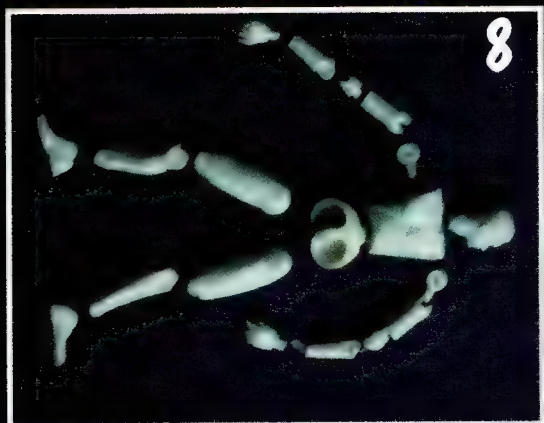
OK, I'll admit it's a little melodramatic, but the point is that a diorama should have a story, even if it is just a fragment of what could be a larger tale. What we have here is a diorama involving four fairly small kits, three from Australia and one from the exotic climes of Southern California. The scale is approximately 1/16, or for the more military oriented 120 mm. I know this is a bit smaller than most modelers are used to for their figure kits, but when you realize that you can fit four figures, two coffins, a staircase, a stone wall and some rats in a space about 10 inches by 18 inches, you can see the advantage of smaller scale figures. In future columns I'll be dealing with figures of even smaller scales and I promise that the detail and workmanship will be the equivalent of their larger scale brethren. However, for now, let's take a look at what went into the creation of this diorama.

The kits that provided the basis and inspiration for the diorama were the three kits that came from a new garage kit producer in Australia, Cast From The Dungeon. Nosferatu comes complete with a gothic door base and small staircase. It seemed like perched atop those stairs would be a perfect place for the old vampire to gaze down upon his minions (the aptly named Vampire 1 and Vampire 2) as they rose from their coffins. The two female vampires come with nice resin coffins to rest in. Vampire 1 has a large, ornate casket and Vampire 2 comes with a more modest, but equally nice coffin. Both coffins are made with hinged lids so they can be displayed open and they come with skull studded display stands for individual display. The kits were cast in a variety of resin colors, Nosferatu and his base were cast in tan, Vampire 1 and her casket were white and while Vampire 2's coffin was white, she was cast in a pink resin. The casting on the Nosferatu kit was excellent with few air bubbles and few flaws, except for some malformed rats on his base. The two lady vampires were plagued with small bubbles on their backsides, but since they were to be permanently affixed in their coffins, backs down, they only needed minimal filling. The coffins themselves had only a few flaws to



Completed Vampyre





Our victim began as a 120mm mannequin figure from Worster Miniatures.



Achieving just the right pose was important to the overall look of the entire scene.



Clothing and hair was added with thin layers of Magic Sculp. Below, our completed victim takes his position.



fill and sand and they were well engineered for the fit and comfort of their vampire occupants. With the exception of Vampire 1, the kits needed some modifications both for esthetic purposes and to fit them into the story of the diorama.

NOSFERATU:

The figure of the lead vampire in the scene captures the likeness and pose of the monster from the silent film, but his proportions were a bit off. He was a bit too tall and his coat was too short (*photo 1*). I remedied this by removing $\frac{1}{4}$ of an inch from the middle of each leg and lengthening the coat with $1\frac{1}{2}$ inches of card stock. In order to make the longer coat look right, I needed to duplicate a number of the toggle buttons to extend them down as well. I used liquid latex Mold Builder to cover the lower six rows of buttons (*photo 2*). After several layers of the latex had dried I had an excellent negative mold of the buttons. This is where I tried something I've been thinking of for some time. Instead of casting the buttons in resin or a similar material, I filled my mold with several thick coats of Delta Ceramcote™ acrylic paint. Right out of the bottle, the paint is quite thick and as it turned out, it made an excellent casting material for this small part (*photo 3*). With the row of buttons trimmed and superglued into place, I was able to blend the edges of the soft, dried paint into the coat with a small sculpting tool. A thin coat of Magic Sculp™ blended the coat's card stock extension into the rest of the coat (*photo 4*) and after a coat of primer (*photo 5*), Nosferatu was ready for painting.

VAMPIRE 2:

The original pose for this little lady has her gripping a stake that has been implanted in her chest (*photo 6*) and that didn't quite fit into the storyline I had planned for the diorama. I cut her right hand free of her body, removed the stake and rotated the forearm so the hand would be resting against her body instead of pulling a stake from it. The only problem was that since her fingers were tightly wrapped around the stake, I had to create some new fingers. I drilled small holes in her knuckles and inserted thin, finger length bits of wire (*photo 7*). To flesh the fingers out and blend them into the hand I brushed on several coats of Squadron Green putty that had been thinned with acetone. The rest of the arm was puttied to cover the cuts and she too was ready to paint. Her coffin also required a slight alteration. I removed the hinges from this coffin; it looked better and I wanted the coffins to open on opposite sides because it was better for the diorama setting.

THE VICTIM:

This unfortunate fellow is the only non-Australian member of the diorama. He is a 120mm "mannequin" figure from Worster Miniatures in Santee, California. These "mannequins" are essentially articulated blank figures that can be assembled in nearly any pose imaginable (*photo 8*). As you can imagine, a figure like this comes in quite handy when trying to tell a story. Worster also has variety of heads with various expressions available for these figures. I was able to use one with a painful grimace. Once the figure is assembled in its chosen pose, he must be properly dressed (*photo 9*). His boots and pants were added by using thin layers of Magic Sculp epoxy putty. By using thin pieces of putty I was able to make the pants a little larger than his actual legs and add some fairly natural-looking wrinkles. The shirt was made from facial tissue that was cut to shape, put in place and brushed with a thinned white glue mixture. This not only simulated the thin cloth of his shirt, it created natural wrinkles and gave it a cloth-like texture. I also used Magic Sculp to re-sculpt his hair into a more natural shape for the position he is in and I added a small lump on his throat with two telltale puncture wounds (*photo 10*). After everything was dry, it was off to paint.

THE BASE:

The starting point for the base was the gothic door and staircase that came with the Nosferatu figure (*photo 11*). Because I wanted my lead vampire to be more elevated, I had to remove the stone floor, nameplate, railing and, unfortunately, a lot of the rats that were a part of the existing base. I built up several inches and new stairs from foam core (*photo 12*) and marked the new assembly's position on a sheet of Balsa Foam that would become the diora-

ma's backdrop. I penciled in the design for the stone wall and carefully carved the Balsa Foam following the guidelines. I carved out a space to inset the new door and stair assembly, then began texturing the Balsa Foam. Achieving the stone texture was quite simple. I tapped the surface of the foam repeatedly with an old tooth brush until I liked the way the texture looked (*photo 13*). It pays to be extra careful when working with Balsa Foam, it carves and shapes very easily and it can be easy to overdo it. To break up the plain stone wall a bit, I carved in a sewer vent, which was surrounded by small stones and blocked with plastic bars (*photo 14*). In photo 14 you can see the fully textured main wall piece and the un-textured side wall piece. All the Balsa Foam parts were coated with an acrylic gel medium to seal them and protect them from the enamel paints. The floor of the base was formed from two Plastruc™ cobblestone sheets, cut to size and held in place with multipurpose glue. The sides of the newly constructed staircase were smoothed and blended with good old household spackle. The back walls were put up and glued into place and the door/staircase assembly was fitted into its spot. Everything was blended together with a bit of Durham's Rock Hard Water Putty (*photo 15*). Then...it was off to paint.

THE BIG FINISH:

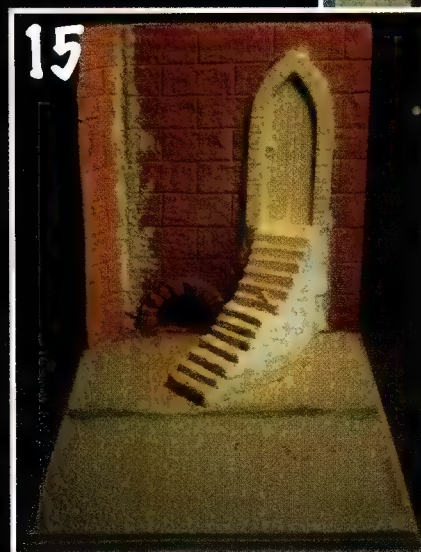
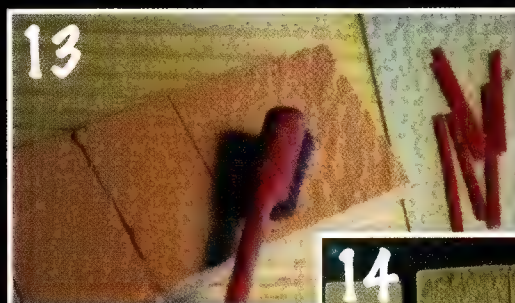
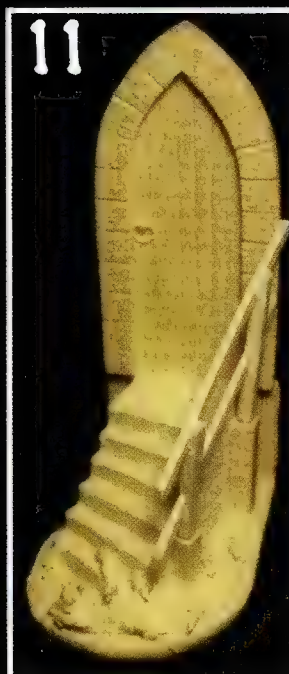
With a few final touches, the addition of chains to hold up Vampire 1's casket lid and the rescue of several rats from Nosferatu's original base, there was nothing left to do but paint everything. There was really nothing different or unusual about painting any of the pieces that went into this diorama. This was my first time working with Balsa Foam and I was sure to seal it with an acrylic before the application of any enamel paints. The actual painting of the base involved spray cans, sponging, staining, drybrushing and other techniques that have been thoroughly examined on these pages. By the same token, the figures all had straightforward paint jobs as well. One thing to keep in mind about this particular diorama is its scale. By using figures of a smaller scale, a scene of greater scope can be presented in a small space. It would have been very difficult to construct a scene like this if the figures were in 1/8 or 1/6 scale. It could have been done, but its size would have made it much more difficult to handle and display. Above all, the main point of this diorama was to link these four separate kits in a kind of a story and present them all as a single unit for your viewing pleasure. I hope I have succeeded in that effort and that perhaps you'll try your hand at a scene in a smaller scale.

Nosferatu and Vampires 1 & 2 are available from:
Cast From The Dungeon
74 Queen St., Narellan 2567
NSW Australia

• Nosferatu and Vampire 2 are \$45.00 post paid
Vampire 1 is \$50.00 post paid
All kits are available pre-painted for \$75.00

Worster Miniatures
8529 Ablette Road
Santee, CA 92701
(619) 258 1888

• 120mm Mannequins are \$14.95 plus postage and handling. Mannequins in other scales and other figures are also available.



Swimming with... VAMPIRES!



...and Hilber Graf

you're the kind of hobbyist who is ready to get his feet wet and take the plunge into a different approach toward model building, follow me and dive in!

A Soggy Plan

Tabletop fountains and miniature waterfalls have become very popular over the past few years. Okay, I'll admit I have a 4-foot tall cascading waterfall in my living room, but those commonplace little bowls of pebbles in bubbling water hold no appeal for me. I would rather see a Predator crossing a jungle river with his latest trophy or a werewolf refreshing himself at a forest stream. Call me twisted, but I believe these miniature scenes are art.

The popular 1998 vampire film, *BLADE*, is one of my favorite new era horror movies. A dark tale of a vampire hunter, who is a vampire himself, appeals to that twisted view I have of the world. When New Line Cinema announced a sequel, *BLOOD HUNT*, was in production, I became struck by an idea for a tabletop waterfall. I envisioned Wesley Snipes' Blade character tracking a vampire into its lair, maybe a sewer or underground temple. Running water might spew from corroded sewer pipes into a cavernous pool below or possibly a fountain of blood would spill out of a sacrificial altar.

When Aztech Toys released their "Silent Screemers" action figures depicting classic silent horror films, I eagerly grabbed a "Nosferatu" off the store shelf. Included with this figure was a diorama base with dozens of "plague rats." Perfect for a sewer scene. The plan was set.

Erecting the Public Waterworks

If you're familiar with my work, you know I always stress careful pre-planning before jumping into a complex project. I'm also the first one to ignore that advice. Sometimes I gleefully immerse myself in a burst of free form model building. What I mean by that is I allow available materials to shape the project, relying upon creative spontaneity to be my guide. A volatile combination, but this unconventional method has worked for me.

The basics of miniature waterfalls and fountains include using a watertight tray or bowl as a reservoir, a miniature water pump kit, some flexible plastic tubing and a structure for the water to flow up and over to return to the reservoir. The mini pump I like to use is "Fountain Magic-2", #1095, which is a dual power unit (*Photo 1*). A D-cell battery pack or AC/DC plug in adapter can operate it; both are included in the kit. A convenient on/off switch is also provided. Living In Style, 1785 Locust Street, Suite #5, Pasadena, CA 91106 produces

In my search for unique ways to build and display models, I have done just about everything imaginable. During the 1960s I followed the suggestions on kit instruction sheets, turning my car models into bookends. I've created *ALIEN* accent lamps for the family TV room and even transformed a *STAR WARS* spaceship battle into a mini stereo system. I've also experimented with real running water in my diorama displays.

It may appear abnormal to do such odd things, however, I think of model building as creative exercise and a testing of personal skills. If





"Fountain Magic." These mini pumps are also available during spring and summer seasons at some arts and crafts stores. Aquarium plastic air tubing is the choice for flexible water piping because it fits easily into tight places.

You could construct a water reservoir tray out of 1/8" thick acrylic plastic sheet, but then you're faced with the problem of making the seams watertight. Most tabletop displays are small enough to use a plastic container box (*Photo 2*). Remove the lid and you are left with a one-piece, seamless tray. These come in numerous sizes and the size you use will determine the dimensions of your fountain. In this case, I had a 9"x12" box that was about 2" deep. It's possible to use an acrylic box photo frame; however, they are often too shallow for an adequate water reservoir. I found my container box at The Container Store, a national outlet specializing in a dazzling array of storage containers.

My actors for this scene were 1/12th scale garage kit figures I acquired at a kit show; more on those later. These figures determined the scale of the miniature structure and its details. Rather than spend the enormous amount of time required to scratchbuild a brick-by-brick sewer vampire lair, I decided to cruise by my local toy store, hoping to find something ready-made I could adapt to my needs. My favorite toy supplier is Kay Bee Toyworks, a nationwide toy discount store. Here I discovered a supply of discontinued Mummy playsets produced by Toy Island, based upon the popular 1999 Universal picture. These were awful electronic toys that functioned poorly and expensive, originally costing nearly \$30.00 each. But they had wonderfully detailed 1/12th scale stone walls, excellent for the walls of my sewer. Closeout priced at only \$4.00 per set, I could afford to buy five sets. I highly recommend a visit to Kay Bee because you never know what you might find.

Without the aide (or hindrance) of drafted plans, I leaped into fabricating the waterfall structure. Using a razor saw and Dremel motor tool, I cut out sections of the toy stone walls, quickly fitting the pieces together

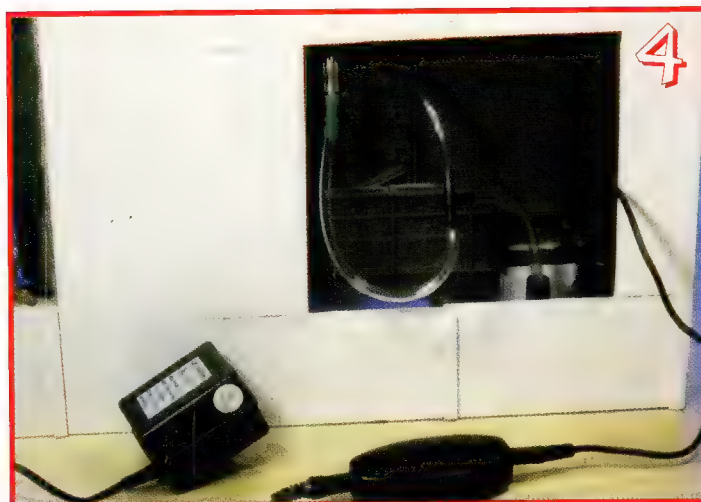


er like a 3-D puzzle (*Photo 3*) around my water reservoir base. Test fitting the pieces together, a scene began to take shape. Two levels in the diorama evolved: a lower level where the vampire would be and a broken ledge above, the remains of a floor where Blade makes his entrance to surprise his prey. Surrealistic sewer pipes would protrude through the center of the back wall, pouring water to a small pool which then emptied in a great hole in the lower level floor.

Pre-existing broken edges and shapes of the toy walls controlled the scene design. Wherever unwanted gaps appeared, I applied A/B epoxy putty and sculpted in texture to match the surrounding areas. My spare parts box supplied 1/35th scale military oil drums to be converted into rusty sewer pipes. This whole whirlwind process took only a couple of hours.

It wasn't really necessary, but I decided to construct an inner water reservoir for the lower level pool. It would cut down on the amount of water needed to run the pump and also supply a pool with detail matching the stone walls. I found a vacu-formed plastic sheet of decorative rock meant for detailing doll house foundations. Because it was too thin to provide support weight on its own, I glued a .060" thick sheet plastic backing to the sheet of rocks. The poolside was cut and assembled to match the hole in the floor, then glued inside the tray. Initially I used aquarium silicon sealer to waterproof all seams, but later applied A/B epoxy putty over these areas and sculpted texture to match the pool stones.

At this point in construction, the backs of the sewer walls were open. Determining first where I needed to cut out an access panel to reach the inner pump parts for servicing, sheets of .080" thick styrene were glued to cover these areas (*Photo 4*). Rather than take the time to cut the back of the walls exactly to fit the front parts, I used plastic sheets slightly too large. After these had been permanently attached, a Dremel fitted with a barrel sander quickly ground down the overlapping walls to a perfect





match. As I stated earlier, I was working rapidly, allowing the spontaneity of the moment to be my guide.

Lengths of plastic aquarium tubing were attached to holes in the sewer wall and sealed with silicon. The mini pump was slipped inside to check for fit problems, corrections made by cutting away excess plastic and I was ready for the next step.

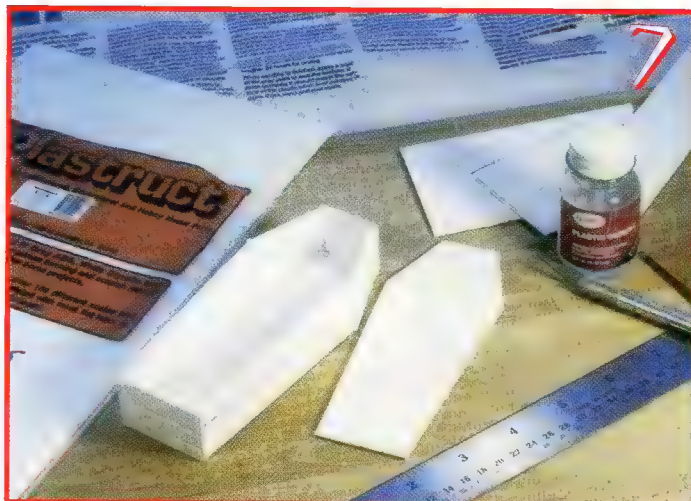
A Well-Dressed Sewer

At the time I was constructing this diorama, my workshop was in the middle of being moved and I was unable to use my airbrush equipment. I was forced to employ an odd painting technique I developed a couple years ago, which yields a feathered finish varying from light to shadow. Two cans of spray paint - in this case different shades of Testor's military and Floquil's railroad colors - were applied at the same time. The colors intermixed in spots, while in other areas I emphasized one color over the other to create shadows or highlights. This unique method produces very nice results and is quicker than airbrushing, even though you are limited in color choices.

The sewer diorama was quite dark in color at this stage. Several shades of light greens were drybrushed over raised surface textures, then the entire assembly was given four or five coats of Testor's Flat Clear Coat to seal the surface against moisture (Photo 5).

Every self-respecting vampire needs a coffin. No time to make plans. This would be constructed free-form style. In my closet I had a bizarre WWF coffin toy that had an elaborate bat design relief on its lid. Not desiring to damage this toy by cutting it off, I decided to make a quick mold and cast the relief in resin. I pressed a blob of plasticine clay on the toy coffin lid, carefully lifting it away so as not to damage the impression made. I mixed up a few drops of resin and presto (Photo 6), I had a cool part to decorate the coffin I wanted to build. This is a great trick to remember if you ever need to duplicate a one-sided part in a hurry.

Noting a classic coffin shape in my head, I penciled the outline on sheet plastic. Using a sharp hobby knife and a metal straightedge, the bottom, sides and lid were cut out. At first, none of these parts fit together perfectly, but with a little trimming here and there, hand-fitting along the

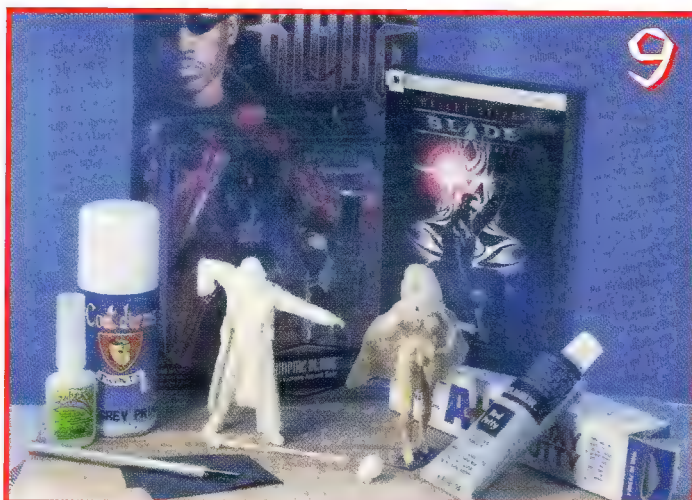


way, I eventually completed a burial box fit for Dracula (Photo 7).
The "Casting Couch"

In my "movie in miniature" I required 55 actors and most of them were nothing but slimy rats. No, really. Sewer rats from Aztech "Silent Screamer" Nosferatu toys were crucial to my project. These little furry guys were easy to pry off the toy base. Although doing so revealed their tails were molded on the base, not on each rat's body. Also, there were thick mounting pegs molded on the undersides of these critters. Fortunately, the soft plastic made it simple to cut off the offending sections. Tails were fashioned from short lengths of .035" styrene rod. A matching hole was drilled in each rat's rear and tails were inserted and superglued (Photo 8). The assembled rats were spray painted flat black, then quickly drybrushed lighter shades of gray or brown. Flesh-colored tails and red eyes completed my tiny pet store.

The good guy and bad girl vamps began life (or is it death?) as 1/12th scale garage resin kits purchased at Mad Model Party. The Vampirella was an awful casting made by who knows who and sold in one of those familiar unlabeled clear plastic bags. I think I bought her because she was cheap. On the other hand, Blade was a decent ReznHedz casting that suffered mostly from unimaginative posing and undersized head (Photo 9). An in-depth discussion on converting resin figures is beyond the scope of this article; however, I'll mention a couple points.

A/B epoxy putty is the material of choice when converting resin cast figures. It can be used to fill seams, resculpt clothing and features like my female vampire's mane of hair. I use epoxy putty made by the **H. B. Fuller Company, 3530 Lexington Ave., N., St. Paul MN 55126** because it's easy to model, holds sculpted details well and dries hard in about 4-5 hours. To replace the undersized head on Blade, I used a head from





one of Marvel Toys Blade action figures. Even though the likeness was not exactly dead on, it still appeared better than the kit head. Because I didn't want to permanently damage the toy, I made a tiny RTV silicon mold of the head and cast what I needed in resin. Then I gave Blade a more martial arts pose by repositioning the arms.

Painting was accomplished with a mixture of acrylics and artists oils (**Photo 10**). Acrylics are fine for clothing and various other details, but when it comes to flesh, nothing beats the subtleness and realism oils can achieve with a little practice. An acrylic paint that cannot be replaced in my paint box is Tamiya's Clear Red. I've yet to discover anything better for creating realistic wet blood effects in miniature. This stuff even congeals like the real thing as it dries.

Finishing Touches

My blond Vampi's day bed was painted an appropriate weathered

black (**Photo 11**). A nice soft bed of real earth was added to the interior as well. She was positioned with her rat army (also **Photo 11**) and I then added a couple pieces of her last chewed up boyfriend to the scene. These were left over toy figure parts. Blade was attached via long brass mounting pins to the upper floor (**Photo 12**).

I filled the reservoir with water, turned on the pump and relaxed to the sounds of a miniature sewer in my living room. Am I twisted or what?

For any comments or questions, please feel free to e-mail Hilber Graf at uncreeper@gateway.net or visit his website at:

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Build-up & Photos by:
Mike Morgan
Article by Cindy Morgan



IN TREACHEROUS WATERS!



Jerry Buchanan, of Artistic License Productions, has given us a new take on the Beauty and the Beast theme. "Deep Trespass" takes this island beauty into the realm of the giant octopus where she must fight for her very life! Thank goodness, it's only resin so we know she'll make it. This kit was very easy and fun to build and paint according to Mike. With top-notch sculpting by Gabriel Marquez and nearly perfect casting by Mark Brokaw, prep work before painting was minimal. This kit looks great built and painted as is, out of the box. Of course, we have a problem leaving well enough alone and decided to take it to another level to illustrate some different possibilities and techniques. Mike's imagination went into high gear when he started this piece. Let's see just exactly what he did.

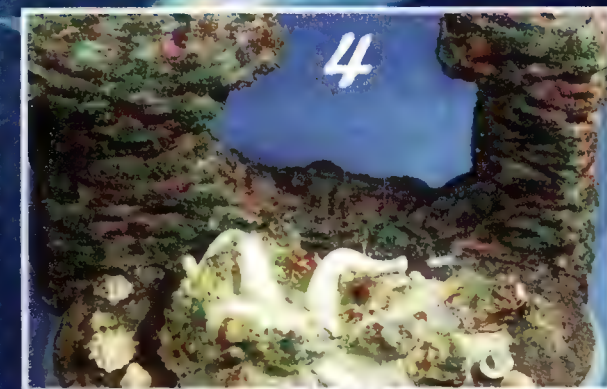
To build the base, Mike started with a wooden oval plaque and three Oasis Floral Foam blocks. He positioned the kit's base and developed the design for the background coral reef. *Photo 1* shows an example of some of the different materials used: *Floral Foam blocks, Woodland Scenics' materials, plastic aquarium plants, sea sponges and toy sea life.* Model supplies don't come from hobby shops only!

Mike carved the reef design out of the Floral Foam using X-acto™ carving tools. After the foam was carved to his liking, a heavy coating of Gesso was brushed onto the foam to seal it and give it some extra strength. Three coats were used to completely cover the foam. Once the Gesso was dry, Mike pinned and glued the kit base and the foam reef pieces to the wooden oval plaque (*photo 2*).

Wasco Wildlife Artist Supply Company sells Instant Base Mix that gives a fantastic rocky texture. Water is added to this powder mix to make a lumpy, crunchy medium that is best applied with a paint spatula. Once Mike had applied a layer of the Base Mix, he added "rocks" made with Woodland Scenics' rock molds and the Base Mix (*photo 3*). After the Base Mix was dry, a coat of Woodland Scenics' Earth Undercoat Pigment was dappled onto the base and the carved reef using a stiff scruffy brush. Washes of yellow ochre, light gray and medium Hauser Green were sponged onto the kit base.

To give the reef some added texture and crustiness, Mike brushed on Matte Medium and then sprinkled on Woodland Scenics' Buff Fine Ballast. When this was dry, he brushed on more Matte Medium and sprinkled on some Woodland Scenics' Medium Green Coarse Turf. Once this was all dry, the reef received some color. Mike sponged on Sea Green, Magenta and light gray, giving it splotchy patches of color (*photo 4*). • Continued Next Page •

The Base



The Details



A few small seashells were glued into place on the base. The kit's base rocks were finished with a wash of dark burnt umber and charcoal. Seashells on the kit base were painted to look natural and go with the real shells ([photo 5](#)). Oh yeah, I better tell how the octopus got its colors.

For the "Beast's" tentacles, Mike airbrushed Folk Art's Butter Cream for the base coat. He then airbrushed burnt orange in a mottled pattern. Burnt umber was mixed into the burnt orange and airbrushed also in a mottled pattern. To bring out the texture, Mike dry-brushed light gray over the tentacles ([photo 6](#)). Finally, a coat of Polytranspar's Transpar Brown was brushed on to add depth to the textures and another level of color ([photo 7](#)). The Transpar Brown is a transparent glossy brown that is airbrush ready so it has an ink or wash consistency. Polytranspar paints can be ordered from Wasco.

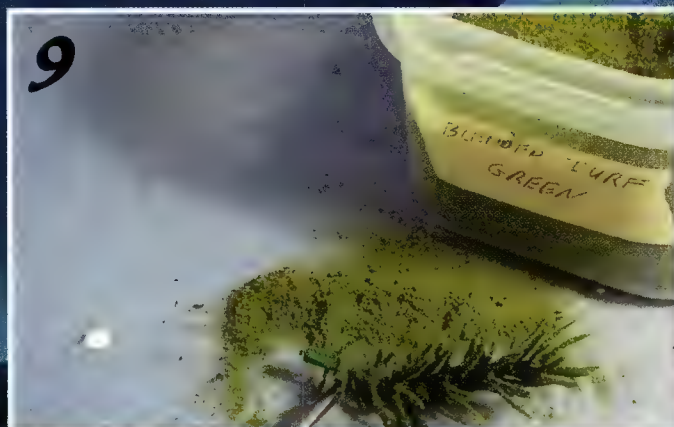
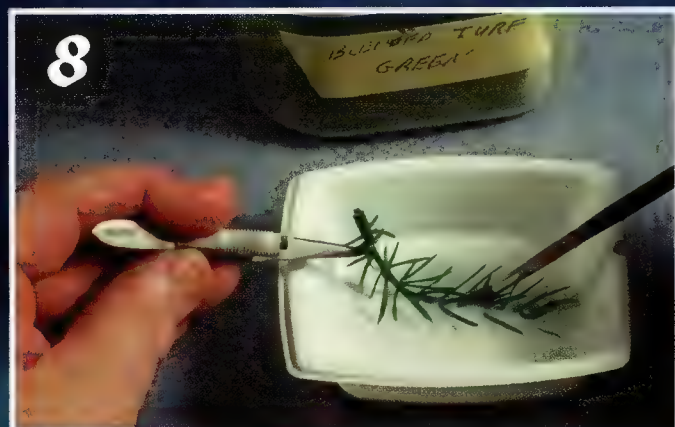
At this point, Mike brushed a liberal coat of Matte Medium onto the base and sprinkled Scenic Sand on heavily. Woodland Scenics' clump foliage in green, red, orange and yellow were randomly glued to the reef to simulate coral. Actual sea sponges were cut to size and added to the tops of the reef. You can buy sea sponges at craft stores (works great for faux painting techniques and adding mottled effects.)



A combination of plastic aquarium plants and dried florals were used as sea plants. To give them a more natural, realistic look, Mike coated the pieces with Matte Medium ([photo 8](#)) and then sprinkled on Woodland Scenics' Blended Green Turf. ([photo 9](#)) After they were completely dry, he glued them onto the base. [Figure 10](#) shows all the foliage, coral and tentacles in place.

The kid's toy section of Michael's Craft Store yielded the perfect additions of a stingray, fish and sea turtle. Since the original paint jobs on the sea life were less than realistic, Mike repainted them ([photo 11](#)). The sea creatures were attached to the base, suspended on small brass rods. This gives them the illusion of swimming ([photo 12](#)). The base is now complete.

Now on to the Beauty! As with all resin figures, she got the usual



The Critters



wash job, seam smoothing, priming, etc. The kit comes with optional breastplates, but Mike wanted to make a top that looked more like a bandeau style bathing suit top and could be removable. To make the top, he raided our ever-growing cloth box (and I don't even sew!) He chose a white silky muslin material.

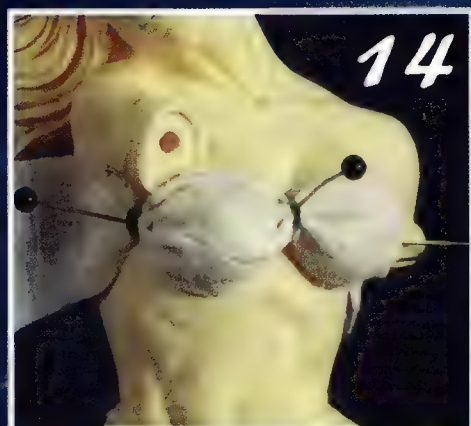
In making the top, Mike used green thread, Stiffy Fabric Stiffener and Aleene's OK to Wash It Fabric Glue (*photo 13*). He cut the material to size and shape and then used the green thread to pleat the material and form the breast cups. This was then temporarily attached to the figure with straight pins. Ouch! That's gotta hurt (*photo 14*)! After making sure the top fit correctly, Mike applied the Stiffy Fabric Stiffener.

When working with cloth and needing to mold it, a great product is Stiffy Fabric Stiffener. You just dip the material into the "Stiffy," squeeze off the excess, mold it onto the piece it will be used on and let it dry. It usually takes overnight to dry completely. If you can't find "Stiffy" in your local craft store, you can improvise and use diluted Elmer's glue.

For this top, Mike decided to brush on the "Stiffy" instead of immersing the fabric in the stiffener. Next the back straps were formed and trimmed. More "Stiffy" was brushed onto the back straps. Krylon Easy-Tack Repositionable Spray Adhesive was used to hold the straps together yet allowing them to be pulled apart without damaging the material (*photo 15*).

Using thinned acrylics in shades of orange and green, Mike painted freehand flowers on the top. This gave her a Hawaiian style print bathing top (*photo 16*). After airbrushing the flesh, Mike painted the loincloth in the same Hawaiian print to match the top. She be stylin' (*photo 17*)! We won't go into details on painting the skin, face or hair. Refer back to articles in previous *Modeler's Resource*® issues, #36 "Rendering Flesh" and "Photocopy It: Painting Hair" as well as #38's "Photocopy It: Painting Eyes."

The Deep Trespass kit comes with a necklace for added detail; however, Mike decided to fabricate his own using very small glass beads and bead wire (*photo 18*). The completed necklace is shown with three of the shark's teeth cut from the kit necklace. In order to run the bead wire through the teeth, Mike used his pin vise and drilled a tiny hole in each tooth



(photo 15). Using the bead wire instead of thread made it easier to form a sense of motion into the necklace. The Beauty is now all decked out and ready to make Octopus sushi! (photo 20).

Personally, I'm thinking about hitting some yard sales and finding a small aquarium for Deep Tresspass. Can't you just see her sitting in her glass home on the shelf? Definitely a conversation piece compared to your regular bowl of goldfish!

You can contact the Glue Queen or her Glue King with any comments or questions at pakrats@earthlink.net. Until next time, Happy Modeling!



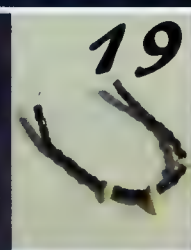
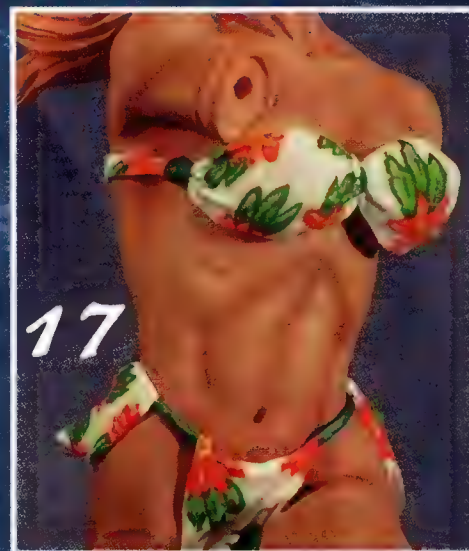
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Artistic License Productions
3537 Seasons Dr.
Antioch, TN 37013
www.figurekits.com
E-mail: jerrybuchanan@home.com

Woodland Scenics
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The Girl





Cagin' Your Creature!

with Sean Farrell

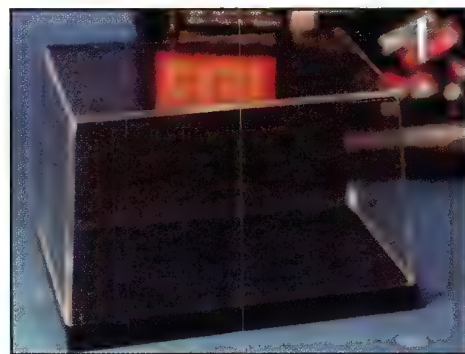
The Creature From The Black Lagoon has become an enduring icon since its debut in the 1954 film. So it shouldn't be any surprise that GEOMETRIC added this classic critter to its superb Micro-Mania line of 1/25th scale solid resin figures. The Creature figure kit was beautifully sculpted by T. Holter Bruckner, who posed him in a swimming position that's crying out for a proper diorama treatment. And so that's exactly what I did.

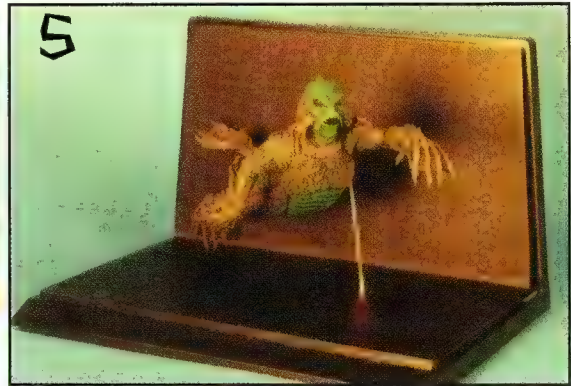
Assembly was very easy; all I had to glue on were the Creature's hands, and I was ready to paint. Since the Creature From The Black Lagoon was a black and white movie, it's a little hard to use the film as reference for painting the model. However, it is generally accepted that the Creature is a basic green in color (and I have seen some handsomely done Creature models with a two-tone finish). But rather than simply paint the creature green, I decided to paint him overall with Tamiya Flat Olive Drab. This is the same Cagin' Your Creature...Continued Next Page

paint I use on my military tank models, and when I dry brushed a lighter shade of this color (simply mix Olive drab with flat white) on the raised areas, it looks very effective.

Still, I didn't want my Creature to look too bland, so I painted his stomach, face and his back dorsal fin a Flat Green. I also mixed flat white with the green and dry brushed this over the original green paint to bring out the detail. This dry brushing method really shows off the wonderful sculpt job, which is pretty elaborate for a model this size. Finally, I painted the eyes and the inside of his mouth flat black.

Once the Creature was looking good, it was time to get his aquarium ready. When I was at my local hobby store, I picked up some Prestige Display Cases from Ertl Collectibles. Although this was made to display 1/64th scale farm tractors and race cars, they are also great for the display of smaller scale models, as well. Come to think of it, I've bought a lot of





Utilizing the wire that came with the kit, our creature was affixed to the base.

these display boxes in various sizes, and to date I have never used any of them to display collectibles. They're a great way to show off your finished models while also keeping them dust-free at the same time (*photo 1*).

The GEOmetric Micro-Mania Creature comes with a solid resin display stand with a thin wire so you could display him in his swimming position (*photo 2*). I've seen pictures of the Creature on the GEOmetric site with this wire sticking out of the bottom of one the Creature's feet; thus he's in a vertical position, as if swimming towards the surface. While this presents a striking option to display the model, it wouldn't work for me, since I have to pose my Creature horizontally within the confines of the display box.

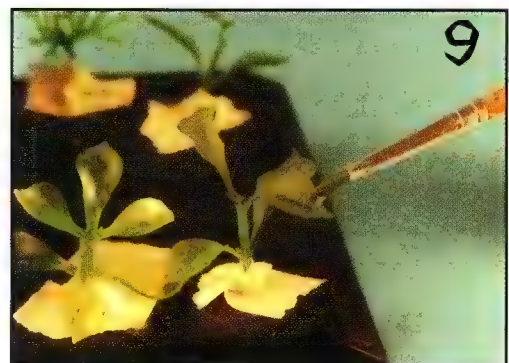
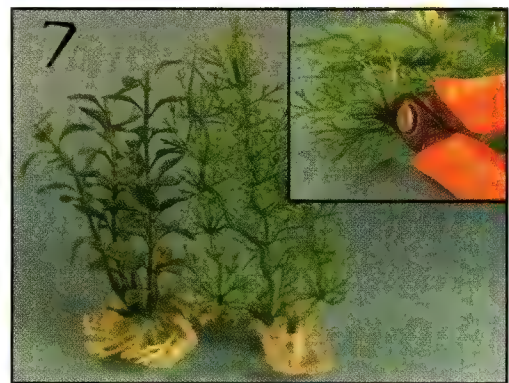
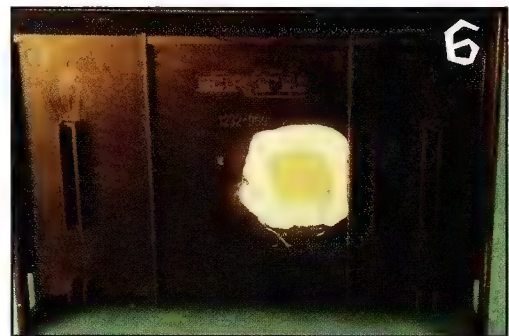
Taking a pair of hobby pliers, I bent the wire on one end (*photo 3*), where it would be inserted into the Creature. As for the Creature himself, I harpooned him with a mini-drill (*photo 4*) right about where his center of balance would be. I inserted the wire into his side and then figured out where to position him on the display stand itself (*photo 5*). Once I decided on the proper spot to place the creature, I marked this on the display base. I did this by opening a can of flat white paint. I then dipped the end of the support wire into the paint until it was good and covered. Then, I pressed the paint-covered end of the support wire down on the spot where I was going to place the creature on the base, and presto! I have a white spot marking where I need to drill the hole. In this pose, with one arm extended, the Creature just barely fits the display case with the clear cover on.

I glued a sheet of plastic underneath the base to prevent the support wire from sliding all the way through the hole

that I've drilled for it (*photo 6*). With the Creature in place on the base (but not glued in yet), I decided to lay out the basic diorama. I wanted to use some underwater foliage, and what better material was there for that than artificial plants used in real aquariums (*photo 7*)? You can buy these plastic plants at any pet store, and they can also be used as alien foliage in a science fiction diorama, as well as underwater plant life. After I cut off a smaller branches (*photo 7*), I positioned them around the Creature using regular masking tape to hold them down (*photo 8*). It's really recommended that you do a dry run (pun intended) of a diorama's lay out like this, without securing anything in place, first. This way, you can play around with how the set up looks like without committing yourself.

When the basic layout was figured out, I decided to paint the plants Flat Green while they were still taped to the base (*photo 9*). Since the plants were already molded in a greenish tint, it might have been tempting to leave them unpainted. However, painting the plants actually makes them look more realistic. Their original color makes them look too plastic. For the actual groundwork, I decided to use that old stand by, Sculptamold™. After mixing the powdery substance, (two parts mix to one part water) it turns into a paste that can be manipulated into convincing looking ground work.

After I spread the Sculpt A Mold onto the base, I stuck a small black wire into the hole I drilled for the creature's wire support so it wouldn't get covered over (*photo 10*). While the groundwork was still wet, I permanently placed the Creature, along with the surrounding plants into the what will be the finished diorama (*photo 11*). You'll notice that I





Krafty Korner

with Cindy Morgan

Contrary to popular belief, one glue does not do it all. Glues and adhesives can be a very sticky subject or if you don't use the right type, no sticky at all. Let us delve into this gummy world and discuss different types of glues, adhesives and their uses.

General all-purpose glues are usually thick and white. This category includes Elmer's, Aleene's Extra Thick Tacky Glue and a variety of other craft glues (Fig. 1). These glues work very well for gluing Styrofoam, papers, fabrics, foliage, grass, etc. They aren't strong enough to join resin or vinyl parts to each other permanently. Wood glue is in the all-purpose family, but stronger and designed specifically to bind wood. Along with wood glue is an industrial strength glue called Liquid Nails. I'm sure you guys have heard of it and may have even used it. How about using Liquid Nails for gluing balsa wood in dioramas or even Styrofoam?

To speed up the drying time, glue guns were invented. These are basically electric heat guns that melt solid glue sticks and then squirt the glue out the nozzle of the gun. Glue guns come in both high temp and low temp (Fig. 2). The high temp is stronger, but also burns fingers quite easily. Low temp is not as strong, but doesn't burn fingerprints. Neither is good for gluing Styrofoam because they "eat" it! Again, glue guns and their glue sticks are not strong enough to join resin or vinyl parts to each other. They can be used in building balsa walls, attaching accessories to walls etc.

A newcomer to the glue gun arsenal is the Cool Bonder. This is a non-electric glue gun using glue cartridges (Fig. 3). Since the glue isn't heated or melted, this can be used with Styrofoam, wood or any application where you would use all-purpose glue. The Cool Bonder is a strong glue but still not strong enough to join resin or vinyl. Unfortunately, craft stores do not carry the Cool Bonder yet, but you can order it from Factory Direct Crafts (1-800-252-5223), Lou Davis Wholesale (1-800-748-7991) or even QVC!

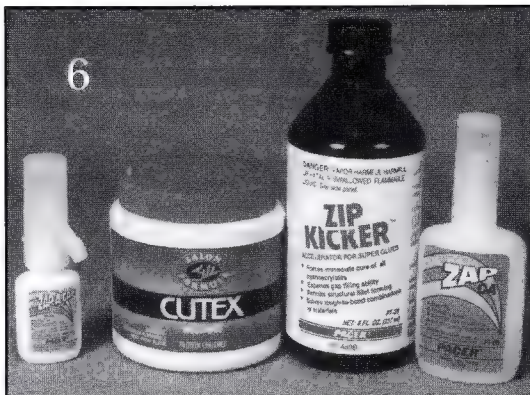
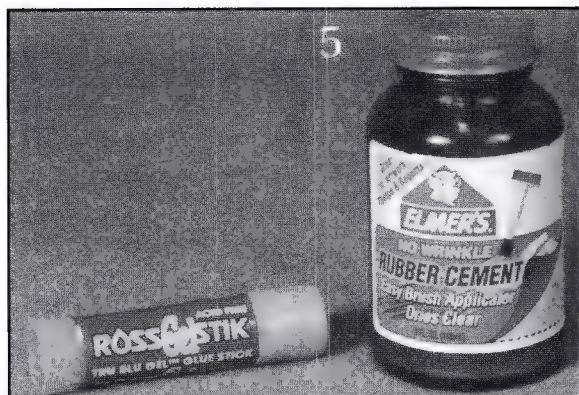
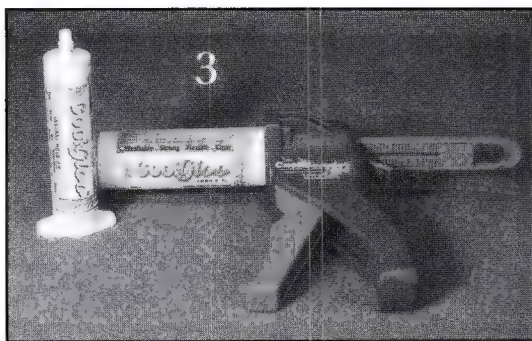
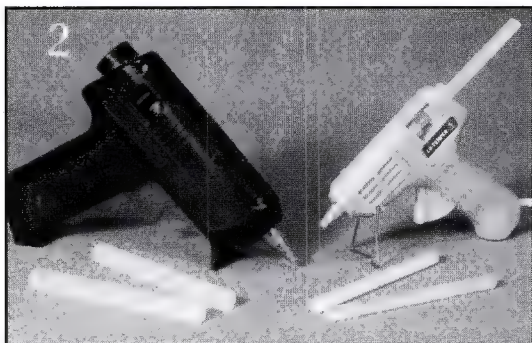
Attaching grass and landscaping material to bases is a piece of cake when using Matte Medium or even Mod Podge (Fig. 4). Just brush either onto the base and sprinkle your material. (Yes, watered down Elmer's will also work.) Both the Matte Medium and the Mod Podge go on milky, but dry clear. Mod Podge comes both in glossy and in satin. If you missed any spots or want to add more material after the medium has dried, just brush on more Matte Medium or Mod Podge and sprinkle again. These products are also good to glue paper and fabrics. Ooh, another article for Krafty Korner - Decoupage in Model Building! Two other glues that work very well for paper and fabric are good old Rubber Cement and the newcomer, solid glue stick (Fig. 5). You can also use Rubber Cement as a masking material. Try it on a scrap piece of resin or vinyl before you use it on a masterpiece.

Now for the Big Boys. In the modeling world, Zap-a-Gap is an essential to any tool kit. This is a cyanoacrylate "Super Glue" that not only dries quickly and is strong, holding nearly anything, but also fills small gaps and air holes. Other "Super Glues" will bond, but may not fill gaps. These guys will bond and hold resin and vinyl model pieces (Fig. 6).

Two absolute "gotta haves" when working with Zap-a-Gap are Zip Kicker and Acetone. The Zip Kicker acts as an accelerant, making the glue dry in an instant and also making the bond stronger. You only need a drop! Always have Acetone on your worktable when using any Super Glues. You know how sometimes your fingers get in the way of the resin and accidentally get covered with glue? Acetone to the rescue! A convenient container for Acetone can be found in the makeup section of your discount store or grocery store. Cutex has a nail polish remover that is a sponge soaked with an Acetone product in a jar. When this lighter grade Acetone is gone, just fill the jar with straight Acetone from the hardware store.

When a really strong bond is needed, the best guy for the job is 5-minute epoxy. This is a two-part glue that is mixed in a 1 to 1 ratio. Five-minute epoxy can be found in two-bottle kits: one bottle is epoxy and the other is the hardener (Fig. 7). You can also find this epoxy in a two-barrel plunger mechanism. This automatically mixes the epoxy and hardener with every squirt. Our personal preference is the 2 separate bottles. The plunger sometimes has a tendency to clog and glue itself up.

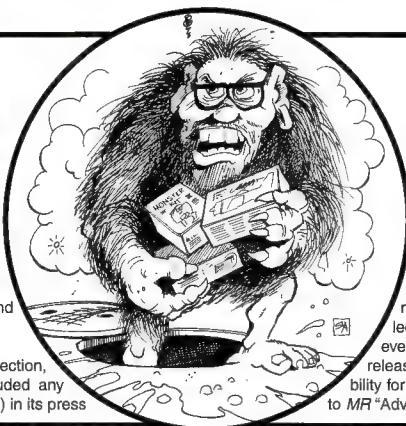
This is just a light overview of the world of glues and adhesives. There are many more that I didn't even touch. But maybe, this will help when you're trying to decide which sticky to use to build your next masterpiece. Send any questions or comments to pakrats@earthlink.net. Stay tuned to more from Krafty Korner!



Strange New THINGS

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Strange,** 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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Coming at You!

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Studio Hammell...

presents Chillspine™! This kit, consisting of seven parts, is really a painter's kit, due to the texture and detail. Sculpted by Canadian, Tim Hammell, and cast in solid resin, this 1:1 scale kit (approximately seven inches tall in crouched position) is something you may wish to add to your collection.

You can purchase your very own Chillspine from: **Studio Hammell, 3304 Centre St, North, Calgary, Alberta Canada T2E 2X6.** E-mail: hammell@cadvision.com or <http://www.cadvision.com/hammell/studio.htm> Cost of Chillspine is U.S. \$85.00 plus shipping (money orders only, made payable to: **Tim Hammell**).



G-Force..

presents a number of new busts, all of which have been sculpted by Anthony Veilleux.

First up, on the left, is a tribute bust of puppeteer extraordinaire, Jim Henson. The bust is in 1:3 scale and showcases 23 of Mr. Henson's characters circling the lower portion of the base. Comes in one solid resin piece 10" high by 4" wide and includes wooden base, along with full color box art and painting reference pictures. Cost is \$60.00 (US) plus \$5.00 s/h.

From *Star Trek VI: Undiscovered*

Country comes General Chang, in 1:4 scale resin. Includes two solid resin pieces, a 4" bust with a 2" Klingon logo base. Also comes with full color box art and brass tubing. Cost for this model is \$35.00 (US) plus \$5.00 s/h.

Last, but not least is Emil M. Antonowsky from *Robocop* is 1:5 scale resin and comes in two solid resin pieces at 6.5" high. Includes full color box art and retails for \$35.00 (US) plus \$5.00 s/h.

Send checks or International Money Orders only please and contact: **Tel: 519-853-3679. G-FORCE, 5-6 John St. N. Acton, Ontario Canada, L7J 2N5** E-Mail: info@gforcemodels.com. Internet: <http://www.gforcemodels.com/>

Kalmbach Publishing Co & eHobbies.com End Exclusive Partnership..

Waukesha, WI, March 2, 2001:

Kalmbach Publishing Co. and eHobbies.com today announced the end of their exclusive content partnership. Begun in March of 2000, the partnership gave eHobbies.com the exclusive right to publish online editorial content from Kalmbach's hobby publications.

eHobbies.com will continue to purchase selected editorial content from Kalmbach for distribution on its website. The arrangement, however, is no longer exclusive. "We are very excited that Kalmbach will now be able to distribute its content to others and help our Industry grow," says Brad Soebel, eHobbies' President and Co-Founder.

Kalmbach Publishing Co. will now aggressively seek new opportunities to sell editorial content to other venues. "We believe there are other trade customers that want to have our stories and reviews to help their marketing efforts," says Michael Stephens, Kalmbach's Vice President, Marketing.

Kalmbach Publishing Co., a leading publisher of hobby and leisure-time magazines and products, was established in 1933. Today, Kalmbach publishes 14 magazines, more than 250 books and other products, and employs nearly 300 people. The corporate offices are located in Waukesha, Wisconsin.

Tiger Productions...

Tiger Productions is pleased to announce that beginning April 1, 2001 they will begin worldwide distribution and individual sales of a series of diorama products and accessories. These products, originally sold as "Dutton Plaster Building Products, Bricks, Cobble-Stone Streets, and Diorama Accessories," will be available once again in a much improved version. When originally produced, these products were applauded for the interesting subject matter and the incredible attention applied to every detail. They have now been reworked with an even higher level of detail for an even better look.

Additionally, they will be releasing other building/diorama accessory products that they have been working on for the past 1-1/2 years. This will be an ever-expanding line as the possibilities for this type of product are endless. They are currently working on various bunkers, A/A revetments, bridges, country roads, Russian huts, windmills, factory ruins, cratered street sections, ready-made vignettes, diorama bases and other accessories. All will be fabricated in plaster and/or resin.

All of these products will be of the highest quality and standards required by modelers the world over. The research, masters, and design work has been done by Tiger Productions, together with some of the most skilled modelers from around the world.

Sales and distribution of this line will be done on an international basis. Product catalogs are being produced now, so interested modelers and distributors should e-mail Tiger Productions at panzer@bestweb.net and get on the list for a "free" catalog of these great products. After April 1, 2001, all catalogs will be \$3.00 each including s/h. Tiger Productions 5 Thompson, Road Patterson, NY 12563 USA Tel: 845-278-4780 Fax: 845-278-9265.

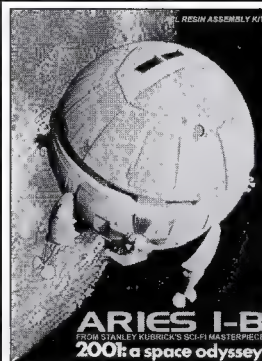
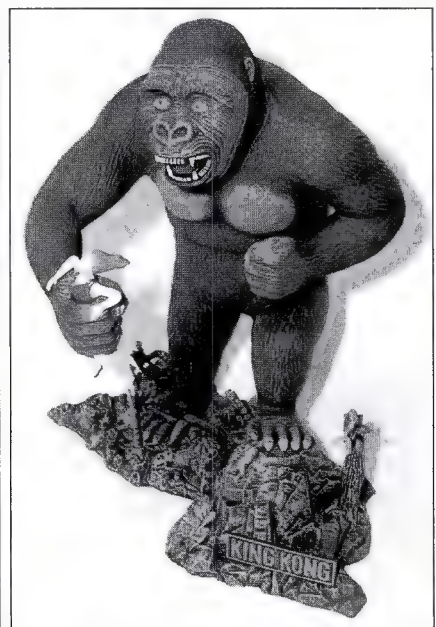
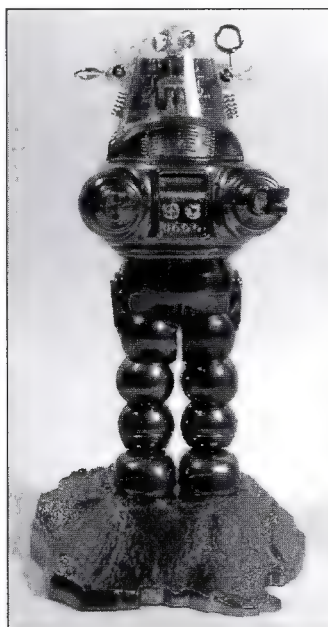
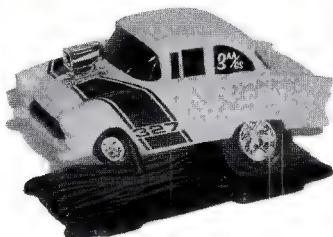
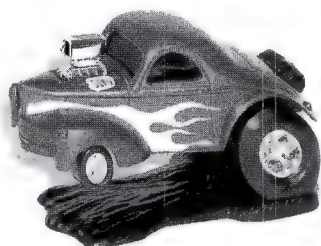
Polar Lights...

is pleased to announce the release of two additional kits to their growing line of model products. Black Chrome Robby is item #8002 and has a suggested retail price of \$22.99. This new version of Robby the Robot kit is available now.

Along with Robby come these reissues of two of the old Aurora kits; King Kong and The Forgotten Prisoner of Castel-Mare, also available now. Kong is item #7507 with a suggested retail price of \$16.99 and Prisoner is item #7509 with a release date of April and suggested retail price of \$21.99.

Snap Draggins Bad Boy and Snap Draggins Willy Fast are both available now in new colors! Includes stick-on decals. Item #6001NCF and item #6001NCE both have SRP of \$8.99 each.

Look for these and other Polar Lights kits at your favorite neighborhood hobby shop, Toys 'R Us or Wal-Mart stores!



Upgraded versions of Captain Cardboard's Aries 1-B and Space Pod kits on the way!

Custom Replicas in cooperation with Captain Cardboard will be re-releasing these two popular kits as upgraded versions of their original offerings.

The Aries 1-B, will now feature rigging along the windows and lower panel skirts. Other improvements include the reworking of many surface panels, the leg well shrouds and support arms, as well as the landing gear struts (now individually poseable for in-flight or landed versions).

The Space Pod will also receive an upgrade in the form of spun-cast white metal manipulator arms, and brass support forearms. This change of medium is intended to provide additional support to the somewhat delicate arms.

Due to the revisions of these kits, the retail has been increased to \$190.00 for the 1/12 scale Space Pod, and \$175.00 for the H/O scale Aries 1-B.

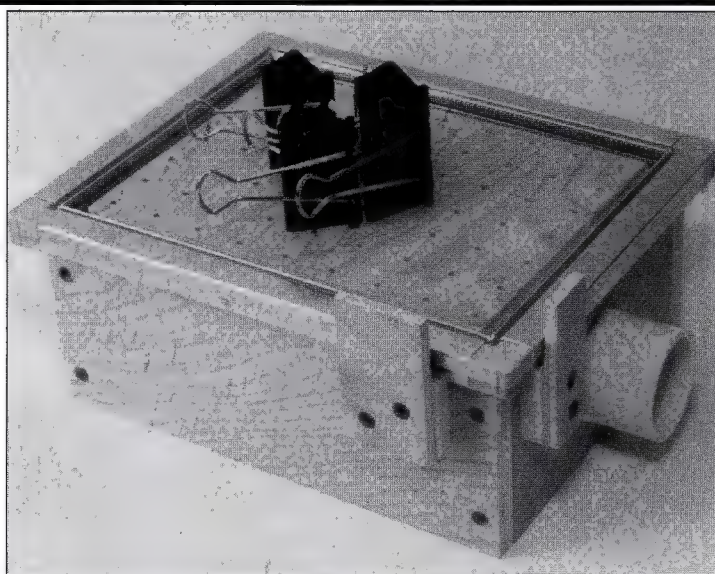
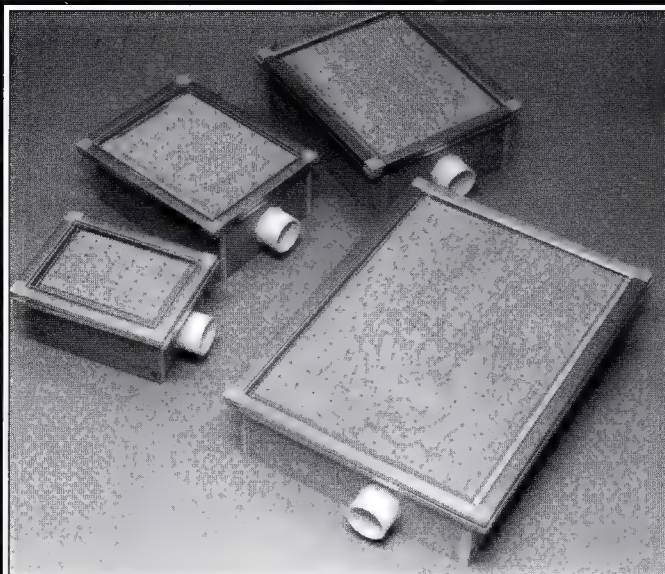
Expect to see both kits ready for the market by March 1, 2001, through such companies as **Lunar Models**, and **Sci-Fi Matters**, as well as others. Both kits will be offered for a limited time only, so don't delay getting your orders in.

Cult of Personality...

Heads, you win! A new line of replacement heads is now available. Godzilla has already been issued (as reported in Ed Bowkley's Chiller Theatre coverage) and now a new head to spruce up your old kit, fit for a crimefighter!

Two pieces, which include the head and cowl piece that goes under the front of the cape. For more info including pricing and shipping info, contact: **Tom Parker**, 717 Bedford Road, Bel Air, MD 21014



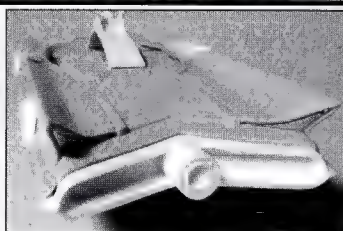
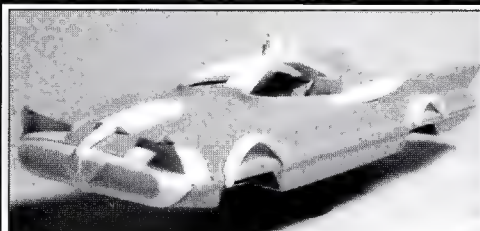


warmplastic.com...

announces their line of affordable table-top vacuum formers for modelers and hobbyists. Scratchbuild any subject; improve any commercial model, make multiple copies of any pattern. Kingston Vacuum Works vacuum formers are available in four models: The Kingston Micro with a working surface of 4 x 6", The Kingston Junior with a working surface of 6 x 8"; the Kingston Mono with a working surface of 8 x 10"; and the Zeppelin Master with a working surface of 14 x 16". Each model comes complete with illustrated instructions and generous amounts of white styrene and clear acetate butyrate.

The hobbyist warms a sheet of plastic in a conventional kitchen oven for about 90 seconds, which makes the plastic highly pliable. The warmed plastic is placed over the pattern on a Kingston Vacuum Works vacuum former, then a home vacuum cleaner provides the pull on the plastic.

Kingston Vacuum Works vacuum former prices start at \$98.00 and can be ordered by phone, via the Internet (securely), via fax or direct mail. If you'd like to order one, contact: **Eliot R. Brown, Kingston Vacuum Works, PO Box 3301, Kingston NY 12402** • Tel: 845.339.9375 or Toll Free: 877.560.6398 • Fax: 253.498.5574 • E-mail: erbrown@warmplastic.com • www.warmplastic.com. Visa, American Express and MasterCard are gladly accepted.



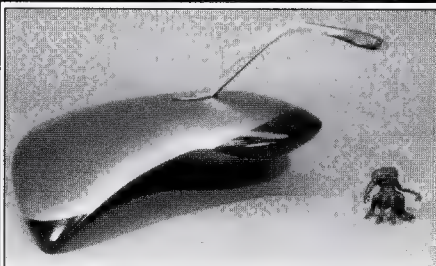
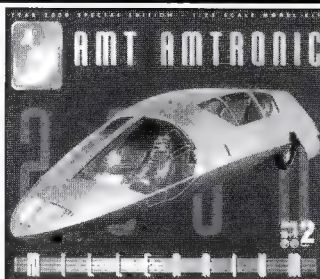
Skyhook Models...

presents conversion parts for the Revell Lincoln Futura kit that's just hanging out in your garage! Create your own stylized retro crime-fighting vehicle with parts that include: front hood scoop, fender flares, roll bar, side wings, rear and front bumper, exhaust and parachutes. You'll supply the Futura, the putty and the labor. Cost is \$25 including s/h. Contact: **Skyhook Models, PO Box 327, Carmichael CA 95609** • www.skyhookmodels.com

AMT/Ertl...

Remember this one from our youth? Even if you don't, you can get it now once again.

This car, the Amtronic was going to be the wave of the future! We're still waiting for the real thing, but you can get the model now! Check your local hobby shop for all the details and while you're there, pick up a George Barris "Firebal 500" for the extra parts including Radir rims and fire extinguisher!



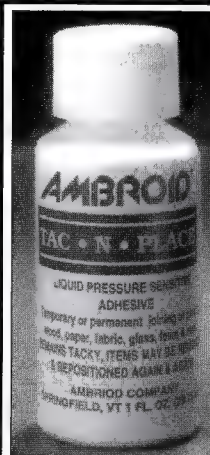
Lunar Models...

Lunar Models announces the release of our huge 16" Martian War Machine!

Originally released in the 1980s in a vacu-formed format, this most requested kit has been carefully retooled for precision fitting and all new molds have been prepared for resin casting for the body!

Additional features include rotating cobra neck, lower hatches and optional clear vacuform front sensor and wing tips! 2 in-scale Martians "visitors?" will also be included.

Optional light and sound kits will also be offered shortly. KIT# SF042 is priced at \$109.95. Visit them at: www.lunarmodels.com



Ambroid...

presents a new glue, called Tac•N•Place. This glue is temporary, fast drying and water based for easy cleanup. Allows the modeler to tack into place parts of a model until you decide to glue permanently.

Includes brush applicator, dries clear and sticks to any surface. Available at hobby and craft shops and to find out more, visit them on the Internet at:

www.ambroid.com

SHOWTIME!

Show Promoters: Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! As room permits, information is placed on a "first come, first served" basis. Contact information: Modeler's Resource, Showtime!, 4100 Douglas Blvd., #305-372, Greenville, CA 95746-5000 Fax: 925.754.8854 e-mail: modelers@earthlink.net. Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments.

May:

• Hoosier Model Car Association:

presents their 21st Annual Swap Meet and Model Car Contest on May 5, 2001 at the St. Roch Religious Education Center, 3600 South Pennsylvania St., Indianapolis IN. Event takes place from 9AM to 4PM. Tickets \$25.00. Admission: \$2.00. Special contest theme this year: "2001 - Space Odysseys" (Futuristic automotive vehicles from any era). For more information, send SASE to: HMCA, 1019 N Tuxedo St., Indianapolis IN 46201 or call 317.264.9387.

• 6th Annual Verona Model Show & Contest:

presented by Mad City Modelers. May 19th at Verona Middle School, Hwy M, Verona, WI. Contest begins with registration Saturday, May 19th, 8am to 12noon. For more info, contact Jim Turek, 2639 Country View Ct., Monroe, WI 53566, or E-mail at: jamesturek@earthlink.net • Tel: 608.329.7222

• Rocky Mountain Model Club:

7th Annual Contest & Show - 2001 A modeling Odyssey, Saturday, May 12, 2001 at - Sandstone Valley Ecumenical Centre, 1100 Berkshire Blvd., NW, Calgary, Alberta, Canada. For info, visit www.rockymountainmodelclub.com

July:

• A Modeler's Odyssey:

The IPMS/Chicago chapter is proud to be hosting the 2001 National Convention in Chicago, July 4th - 7th, 2001 at the Hyatt Regency O'Hare, 2300 West Bryn Mawr Ave., Rosemont, IL 60018. For more information, contact: IPMS/USA 2001 National Convention P.O. Box 377, Hazel Crest, IL 60422-0377. General Convention Information: Joseph Schock - jschock@mcn.net; General Information: Jack Bruno - BustoffHO@aol.com (Trophy Sponsorship); Contest Information: Edward Nowak - EDWARDNOWAK@aol.com; Registration Information: Ed Wahl - edwahl@windup-antique.com; Vendor Information and Sales: Marty or Mary Jurasek - mmodels@vva.com, or check them out on the Internet at: <http://www.geocities.com/ipmsusa2001/>

August:

• Imagine Nation Expo:

T.C.B. Inc. is proud to announce The Imagine Nation Expo 2001. A Figure Model Kit - FX Experience to be held at the Orleans Hotel in Las Vegas, Nevada, August 3, 4 & 5, 2001. Sponsors include: Amazing Figure Modeler, GEMnet Design, Conte Collectibles and more to be announced. The 1st Annual "Bob Burns" model contest with over \$2,500 in cash prizes. Seminars and demonstrations on painting and sculpting with O & A sessions. This show is being brought to you by the Creative Minds at: Monster Cellar, Taylor Design, Dark Carnival & Amok Time. Any questions or dealer inquiries please call 310-378-7920 or check out: www.imagenationexpo.com

• Bournemouth Model Spectacular:

August 11th, 12th 2001. The south of England Scale Modelling Showcase at the Bournemouth Pavilion, Westover Road, Bournemouth. Model Clubs and Traders warmly invited to this 2nd second show at Bournemouth. To apply for stands, please contact: John Sullivan, 9 Heather Close, Throop, Bournemouth B16 0ER Tel: 01202 627 723 or Brian Bisp, Tel: 01202 743 466 Fax: 01202 718 486 E-mail brian@bournemouthmodelspectacular.co.uk General details appear on the show web site: www.bournemouthmodelspectacular.co.uk

September:

• Carolina Slam-A-Rama:

presented by IPMS/Spartanburg Scale Modelers, Sept. 29, 2001 Spartanburg, SC. Contact Info: E Mail clots@spartanburg.net or Tim Kirkland, P.O. Box 414, Roebuck, SC 29376 Phone Number: (864)587-9710

October:

• DRONE-A-RAMA:

Stay tuned for more information on this event held in the United Kingdom or visit their site at: www.dronemagfivm.com

• Chiller Theatre:

You've heard of this mega-event. Multiple times a year. Catch it this coming October - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on-line at: <http://chillerteatre.com/>

MODEL RETAILERS!





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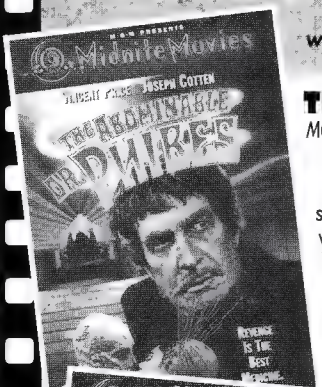
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THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft

Welcome back to the wonderful world of films on DVD and the music from those films on CD that have influenced the model kit world.



THE ABOMINABLE DR. PHIBES

MGM Home Entertainment

At long last! A beautiful transfer and in widescreen. Vincent Price portrays Dr. Anton Phibes, who seeks revenge against the doctors, who he believes killed his wife on the operating table, following an accident. He himself is horribly disfigured and must speak through an amplifier in his neck. Phibes employs the Seven Curses of the Pharaohs to do away with the doctors. Each murder is brilliantly executed.

"Phibes" was directed by Robert Fuest in 1971 and in addition to Vincent Price, starred Joseph Cotton, Hugh Griffith and Virginia North as Phibes' beautiful but deadly assistant, Vulnavia.

There is not much, as far as extras on this disk. The original theatrical trailer is it. I suppose that we must be grateful for just having the film in widescreen. I must be getting spoiled by the additional extras presented on other DVD releases.

DR. PHIBES RISES AGAIN

This is a sequel that is a worthy follow-up to the original. In 1972, Robert Fuest brought Vincent Price back to the screen as Dr. Anton Phibes. This time around, Phibes goes to Egypt in search of an eternal elixir that will revive his dead wife. He is not alone in his quest. Veteran horror film actor Robert Quarry, best known for his work in the "Count Yorga" films, is also seeking the elixir for his own purposes. Grisly, unique murders take place as the two protagonists try to outwit one another in the quest.

The film also starred Hugh Griffith and Valli Kempas as Vulnavia. Peter Cushing, another horror film icon, makes a brief guest appearance as well.

The most fascinating thing about this newly transferred film, is the inclusion of the legally entangled for years, "Over The Rainbow" theme, at the climax of the film. It had been replaced by different music, following its initial theatrical release, due to legal entanglements with the copyright holder. Things must have been straightened out, because now it has been restored, with of Vincent Price singing a few lines from the song. Kinda neat, don't you think?

I am really surprised that this character has not given way to a whole horde of model kits. There was a full figure kit and a bust that I know of, but I am still waiting for a quintessential kit. Any takers?



SPACE 1999

A&E

I have finally discovered that I am not alone in the universe. "Space: 1999" was a series far ahead of its time in intelligent writing. A lot of folks just didn't get it. Now here we are in the year 2001 and "Space: 1999" is still with us. The series has now achieved cult status. There are fan clubs and conventions the world over still going strong.

In a nutshell, the premise is this. In the future, the moon is used as a nuclear waste dump. A lone moonbase called Alpha is stationed there. A freak accident causes the waste dump to explode, subsequently blasting the moon out of its orbit and hurling it into space. The Alphians must now adjust to the possibility of never going home again and having to deal with the mysteries of deep space. Along the way they are visited by a few friendly and not so friendly inhabitants of space.

The original series ran for two seasons, starting in 1975. The series main two characters were Martin Landau as commander John Koenig and Barbara Bain as Dr. Helena Russell. Guest stars in the series included the likes of Christopher Lee, Peter Cushing and Joan Collins.

The first two box sets contain ten digitally remastered episodes and are presented uncut with scenes not seen since the series initial release. It is a sad note that the older television series are edited for today's television to make more time for freaking commercials.

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GLADIATOR

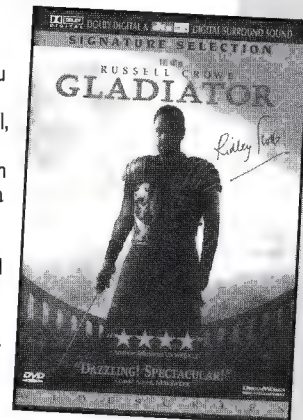
DreamWorks Home Entertainment

Just how much extra material can you squeeze on one DVD disk? Well, they must have run out of room because this is a two-disk set. Just about anything you would possibly want to know about this film is here.

Russell Crowe plays the former Roman General, Maximus, who fights to defend the honor of his slain, former Emperor, wife and son against the tyrannical new emperor.

The transfer is wonderful and when played through a 5.1 surround system is an even more awesome viewing experience.

Russell Crowe "Gladiator" kits seem to be everywhere these days. Not bad for a non-horror or science fiction character.



DVD HALL OF FAME!

DEDICATED TO PAST RELEASES THAT HAVE INFLUENCED MODELING!



BLACK SUNDAY

Image Entertainment

Over the years, I have acquired many different versions of this film, with different degrees of quality and content. Finally the ultimate version of this film has been unleashed. I have never seen a clearer or crisper presentation, as on this DVD.

This rich black and white film from 1960, is simply gorgeous. It is presented in its original theatrical format with a bunch of extra goodies as well. A definite must-have!

This Mario Bava directed classic, starring Barbara Steele, has stood the test of time and will always remain one of horror's premiere icons.



HANNIBAL

Composed by Hans Zimmer

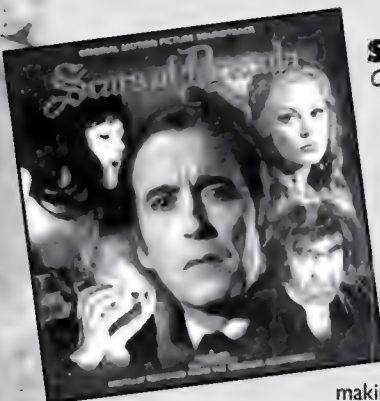
Decca Records

Here's a soundtrack that you can really get your teeth into. No pun intended. Veteran composer, Hans Zimmer, has given us a real tasty treat here. Alright, enough of the Hannibal jokes.

What I liked best about this score is the inclusion of Anthony Hopkins, in the guise of Dr. Hannibal Lecter, heard over several of the cues from the film.

The score contains a good mix of classical style arrangements, as well as action orientated cues. A little over 54 minutes of music on twelve tracks awaits the listener. An eight-page, full color foldout, is also included.

Several kits have been made, based on ol' Hannibal from the previous film, "Silence of the Lambs." I can only hope that new kits will be forthcoming.



SCARS OF DRACULA

Composed by JAMES BERNARD

GDI Records

Carrying on with releasing and digitally remastering the old classic Hammer Film music scores, comes "Scars of Dracula." This was the most brutal and bloody of the classic Hammer Dracula films, that starred the veteran horror icon, Christopher Lee.

James Bernard was "THE" master music man for most of the Hammer Films during that time. He always had to work on tight schedules with limited budgets, but always delivered that classic Hammer movie music that we have all learned to appreciate.

"Scars Of Dracula," is no exception to that rule. Mixing the classic Dracula theme, first heard in, "Horror of Dracula," 1958, it is reworked here in grand style. The music style of James Bernard was essential in

making scenes work in Hammer's films and enhanced the whole Hammer style of filmmaking. In addition to the 23 tracks that contain over 53 minutes of music, a wonderful 20-page, full color booklet with stills and poster reproductions is also included.

no doubt continue to be produced.



GLADIATOR

Composed by Hans Zimmer

Decca Records

Although many of the scores I have covered are in the genre of horror, science fiction and fantasy, this masterpiece from Hans Zimmer cannot be denied. Several full-figure model kits and busts of Maximus, the hero in the film, have emerged as a result of this film, so that's why this score is here.

This film was a throwback to the golden age of Hollywood, when spectacle films like "Ben Hur" and "Cleopatra" were common place. A spectacle film deserves a spectacle score and Hans Zimmer delivers the goods. It would have been easy for Hans to just build and enhance on the classic scores of the past when dealing with this type of film, but Mr. Zimmer instead, approached this score with his own unique style and created his own kind of music for ancient Rome.

This score grows upon the listener with each time it is played. If you are into grand-spectacle film music of the lost era of Hollywood and would like to revisit that kind of listening experience, but with a new sound, then this 17 track score with over 61 minutes of music soundtrack is for you. A twelve page, full color fold-out is included.

CD HALL OF FAME!

DEDICATED TO PAST RELEASES THAT HAVE INFLUENCED MODELING!



MAD MONSTER PARTY

Music by Maury Laws.

Lyrics by Jules Bass

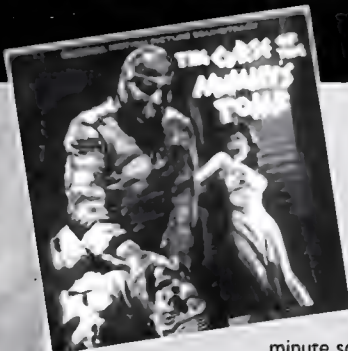
Retrograde Records in association with Percepto Records

This is a very enjoyable soundtrack that any monster movie lover and/or fan, of the film "Mad Monster Party," would certainly enjoy. It's a trip down the proverbial memory lane, with all the music and songs from the classic Ranklin Bass animated film of 1967.

The singing talents of Ethel Ennis, Gale Garnett, Phylliss Diller and the king of the old monster movies, Boris Karloff, are sure to bring back memories from this wonderful film. A bit over 36 minutes of really fun jazzy-style music awaits the listener. A 16-page, black and white booklet, filled with rare stills and production drawings is included.

Kits based on the characters from this puppet-animated film have been popping up for years. I am sure there are more in the works.

SPECIAL SECTION. NEED SOMETHING TO SCULPT? HOW ABOUT KITS BASED ON THESE?



CURSE OF THE MUMMY'S TOMB

GDI Records

Composed by Carlo Martelli

An adequate score for a very atmospheric monster on the loose movie from Hammer Films, made back in 1964. 31 tracks with over 47 minutes of music and a full color 20 page booklet await the listener. The score offers a nice blend of Egyptian style music as well as the usual suspense cues, commonplace with Hammer productions.

THE LOST CONTINENT

GDI Records

Composed by Gerald Schurmann

This was a very lavish production for the Hammer Film studios in 1968. The 65-minute score, featured on 28 tracks, has its moments, including different versions of the jazzy theme song. the disc also includes a 20-page color booklet with an impressive array of stills and notes about the film.

The way I figure it, there are still a lot of film subjects that have not been touched upon as far as model kits are concerned. Case in point, the monsters in these two films. "Curse of the Mummy's Tomb" features a rather large and frightening living Mummy. "The Lost Continent" has a couple of rather nasty giant sea creatures that menace the film's heroes. Just food for thought folks.





with Mike Fredericks

I interview "Crazy Joe" Nejberger this issue, a man who always seems to take top awards for his dinosaur model kits at contests and deservedly so. Thanks for doing this, Joe. First off, please tell me a bit about yourself.

Thanks, Mike. I'm 40 years old, I own and operate a small uniform and embroidery business in Charlotte, NC. I've been here in the same location for 16 years, so I'm pretty well established. I like to call my business my "hobby support mechanism"! I'm married to a great woman, Kathie, and have two daughters, Lauren (11) and Jessie (6). My family tolerates my hobby a lot more now since I have been modeling figures and dinosaurs. I began to draw dinosaurs at a very early age. I was about four years old. My mother says I began to read at the same time and, of course, dinos were my favorite subject. Drawing dinosaurs and other scaly critters helped me develop a talent for art I carried past high school. I spent some time at the Philadelphia College of Art, and the Atlanta College of Art, mainly working with the figure and portraiture. But now and then, dinos and such would pop up in my work. I am VERY active in the Presbyterian Church - I lead youth groups, teach Sunday School, produce dramas, create artwork, serve on committees, and sing bass for the Chancel Choir and I put on a yearly dinosaur show for the children. All for Albemarle Road Presbyterian Church here in Charlotte. I am

also a confirmed sports nut. I am a season ticket holder for the Carolina Panthers, and I am terminally gonzo for the UNC Tarheels, Atlanta Braves, and Charlotte Hornets. I play frequent golf and basketball, occasional football and softball, and am a recovered "gym rat." I still work out four hours a week, though. For all of that activity, I still find time for one of my greatest loves, of course, modeling, and for the past eight years it has been mostly dinosaurs.

Why dinosaur models? Do you build models of any other subject matter too?

Well, Mike, as I said, Dinosaurs have sparked my interest for years. There was a lull in that interest when I discovered girls, but after I married, the interest came back. I always read about them in newspaper and magazine articles when new discoveries and theories were published, and some of the news was downright thrilling! Besides dinosaurs, I like large scale military aircraft, I LOVE armored fighting vehicles(modern day dinosaurs?) and I really love fantasy female figures, especially those with wings. I have built cars, ships, and sci-fi models, but here lately, it's prehistoric critters that flip my switch. Not until now, has the quality of dino kits been on par with those other subjects offered commercially. Remember those Tamiya dino kits from ten years ago? 'Nuff said. When "Jurassic Park" came out, there was an explosion of kits, and in my desire to build them. The quality, as you're well aware, increased as well.

What model contests have you entered and what awards have you taken in the past few years?

I have been to WonderFest™ in KY for the past four years. It's a really fantastic model show, and I would absolutely go even if they didn't have a model contest. I have won the "Best Paleo" award three of the past four years, and two of those prizes, I'm glad to say, were one-year subscriptions to Prehistoric Times magazine! This past year was the first time I won a Gold Medal; that for Charlie McGrady's 1/12th Suchomimus, which is a really awesome piece. I'm very proud of that award, given the difficulty of

winning gold at this show. I also have been to the IPMS National Convention for the past five years, and each time I have placed first in the Dinosaur category, but also fantasy figures and sci-fi vehicles. Several times I was in consideration for some major "best of" awards. But in IPMS, the plane or tank or soldier always wins those awards. Most memorable was competing with Maximo Salas at the Nationals in Dallas last year. I was honored to be in a category with a sculptor whose work I have built, collected and admired. Earlier in February, at the IPMS Region 3 convention, my 1/5th scale CM Stegoceras was one of two models considered for Judges Best of Show. I lost on a technicality because my Stegoceras didn't have a butthole! A cloaca, if you will. I laughed, and congratulated Phil Hale, who won the award, most deservedly. But I guarantee you, I will be sculpting that orifice into my new projects!

What is it about a model that makes you buy it? What does a kit have to have to make you open your wallet and do you have any favorite companies/sculptors?

Mike, I like sculpts that have movement and an appealing shape. I feel that the animal should also be anatomically accurate. And I LOVE good scale and scute detail. I also like good treatment of details such as horns, plates, teeth, etc. I prefer models in the larger scales, but I occasionally like the small scales too. LaRusso and Wenzel did a good job on that Boston Museum line. They are fun little pieces. I have a great relationship with Charlie McGrady of CM Studio. I own over three dozen of his pieces, mostly dinosaurs. I love the power and movement of Charlie's critters. They all are well muscled, like they've worked out in Goldasaurus' Gym. He tends to pay extra special attention to the head, especially in theropods. These are the strongest features in his work. I also like Keith Strasser's work, especially his skin details. I have a number of Maximo Salas pieces as well, and I love his line of elephants and sauropods. I like Sean Cooper's mammals, and Shane Folkes of Cretaceous Creations, in my opinion, is a rising star in paleo-sculpture. His work combines the best



Suchomimus



Therizinosaurus

Ultimate T-rex Detail



Parasaurolophus.



features of all of my favorite sculptors I have mentioned, and the casting is the best in all of the "garage kit" industry, right on par with that of Mike Evans, and THAT'S saying something. I love female figures from Sam Greenwell of Acornboy, and Mike Cusanelli of Soldat/Solarwind Productions. I have not yet built a kit from Dave Krentz, Tony McVey, or Mike Trcic, but from what I see in PT and on the web, I know I will also get some of these pieces. "Rex Mundi" is tugging at my wallet as we are speaking. I also think Matt Manitt could sculpt some good dinosaurs. His skin detail is magnificent. I hope I haven't left anybody out. All of these guys have/or will fill my workshop days with joy! Which is really why I build. If my church kids were the only folks who ever saw my work, I wouldn't be upset. It's still nice to get recognized for your work.

Is it getting easier to find dino models you want; worth paying money for? Are they getting better or worse these days?

You're kidding, right? There has never been more of a choice for the paleomodel builder! The previous sculptors I just mentioned are filling the market with their work! I credit your magazine, and more so, Link and Pin Hobbies, with their awesome website, for making prehistoric animal models available to the dino-loving public. John Raifert also has a very nice website, and if you hit the Paleo-ring, you will find tons more, perhaps not offering models, but an incalculable wealth of reference material!! If I bought everything I wanted I would have to A) buy a new house B) make a choice - dinos or wife and C) work a second job to pay the divorce lawyer! Seriously, whereas the injection-molded mass appeal subject has declined as of late, independent sculptors could be thriving, because they are paying simply for the cost of rubber for molds, the resin they pour, and perhaps some clever advertising. They are in control of their inventories, and more often than not, I think that the paleo models are just a side job. So, if the collector is willing to wait a few weeks, and sometimes months(!!!), they will be rewarded with a nice piece for their display shelf. I'm sure it's nice for someone to be able to sculpt and cast full-time, like Dave Krentz or Charlie McGrady. And guys like me will pay the money for what we want. Short of sculpting them ourselves, we just aren't going to find these pieces anywhere else. I think the "garage kit" industry is at least moderately healthy and will be with us for some time. I DO have my limits, however. I doubt I would pay more than \$400.00 for a large scale piece, and I have a hard time with more than \$100.00 for 1/35th pieces. Thankfully, most of the "industry's" vendors are quite reasonable. The quality is getting outta sight. Charlie McGrady's, Keith Strasser's and Shane Folke's work have come a *long* way. Max Salas is workin' on a freakin' complete prehistoric zoo!! And of course, there's Krentz, Trcic and McVey. You see, even Tamiya made new dinosaur molds. Like I said before, the quality of dinosaur kits has at least reached par with the commercial injection molded kit, although not

Carnotaurus



Daspletosaurus Head



packaged and marketed as such, and actually, I prefer it that way, to keep the costs down.

How do you build and prep a kit before you paint? What methods & materials do you use?

When I decide to begin building, I remove all of the fill tubes with a jeweler's hacksaw. I then grind off the remaining stub with a Typhoon bit. These are GREAT for removing stock. If there are mold lines, I remove them with an engraving bit and, if possible, I re-scribe the detail in. Sometimes there are air bubbles and I use a special

HARDWARE

with Mark Fergel of www.pcmodeler.com

I strongly believe that it's not what you model, but how you model. There's something to be learned from every genre of scale-modeling. Armor modelers develop fantastic weathering skills, aircraft modelers are great at panel fading and seam filling, and you can't touch a figure modeler when it comes to using oil paints. But these techniques need not remain treasured secrets that sci-fi modelers are disallowed to use. That was my reason for originally starting my web site: <http://www.pcmodeler.com>. I wanted a way for modelers to learn from each other. An opportunity to ask questions of each other, learn new techniques and display their most recent build-up to the world. The web site has given me the opportunity to make a number of friends with a common interest: to build better models.

It was my interest in improving my weathering skills that got me started in armor modeling. While most armor modelers may say otherwise, for myself, assembling armor is an easy task as most kits are designed in a way that there are very few seams with which to contend. This allows you, as a modeler, to concentrate on painting and weathering. But if you feel that armor just isn't your bag, yet you would still like to improve upon those skills, the Nitto SF3D series (now sold under the ZbV 3000 MASCHINEN KRIEGER label) is the choice for you.

The SF3D kits are a cross between sci-fi and sci-fact. A World War II "what if." They range from armored fighting suits, Star Wars AT-ST type walking armor and hover vehicles. Many of these kits were first produced in the early 1980s and for their time, were far ahead of their peers, offering photo-etch, wire, hoses and more. The detail was extraordinary and the packaging fantastic. It's been the modeler's good fortune that these kits have been reissued in the past year.

After building the Nitto SF3D "Jerry," I was hooked on these kits. Most of the kits in this series are 1/20 scale and include a human figure. The "Nutrocker" is in 1/76 scale, which is unfortunate. However, this kit would be far too large in 1/20 scale. It also includes a small armored fighting suit figure as well as a bit of photo-etch, a reference card showing three different camouflage patterns and decal markings for three different fighting units.

Assembly of the kit is quite easy for the most part. As when building any kit, test-fit your parts before applying any glue. The only area that needs special attention is Part A31. It can be tough to remove the seam because of the surrounding detail. I sanded off the lower turret ring to make this easier. You can replace the lower turret ring with sheet styrene if you wish.

For the lower portion of the tank where the chassis joins the hull, there is a bit of a gap around the circumference of the chassis plate. Utilizing one of the techniques I learned from armor model-

ing, I filled the gap using Testors' liquid glue and half-round styrene (*photo 1*). Simply glue the necessary length of styrene around the circumference, continue applying liquid cement to a small section at a time and use a wedge-shaped object, such as a micro-screwdriver to replicate weld beads (*photo 2*). You may wish to practice this technique on an old model first. It may also be easier to use an epoxy putty such as Milliput™ or Aves® instead of the styrene. Some methods work easier for others.

I also wanted to provide a bit more detail to several of the items on the hull; primarily, a way of getting power to several items. I used a pin vise, micro-drill bit and lead wire (which can be purchased at most craft shops in the sewing section) to replicate electrical cable.

I felt the searchlight, laser gun (Or is it a projectile weapon?) and what I thought might be a communication antenna would need to be provided with electricity.

Using a small piece of lead wire and a drill bit to the corresponding size, I drilled holes in what I felt were the appropriate spots, inserted a small section of wire and then super-glued it into place. Examine *photos 3 and 4* for a



look at where I drilled my holes.

With the assembly done, I moved onto painting. Everything was given a coat of black primer, making sure to get into the corners and tough-to-reach areas. This was a technique I picked up from building aircraft models and is referred to as pre-shading. It will help accentuate shadows later.

With the primer coat completely dry, I decided to create my own camouflage pattern, as I wanted to portray the vehicle as it may have appeared mid-spring. Again, here's where the knowledge I had gained from building armor models would pay off.

While in service during World War II, many vehicles were simply coated with a water-based whitewash. This was applied in a variety of ways such as with an air gun, paint brush or even a mop. Patterns also varied. Many were painted with random white spots, squiggles, patches or completely covered in whitewash. Since the paint was water-based, it tended to wear off by the end of the winter.

First, I gave both the hull and turret sub-assemblies a patchy coat of Olive Drab (used quite heavily by the US during World War II). This is our base color. It was then lightened with a bit of yellow (Not white. Get a Color Wheel from an art store and you will understand why). This mixture was then sprayed onto the large flat areas to replicate panel fading (photo 5). This technique was also picked up from modeling aircraft and armor and is referred to as post shading.

Next, I created painting masks. Mine were cut from 3M Post-it™ tape. This is similar to Post-it notes, only the entire back side surface is coated with glue. This product can be found in many office supply stores.

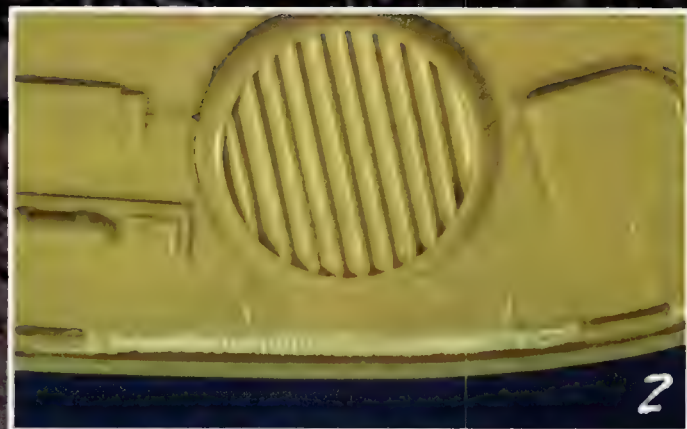
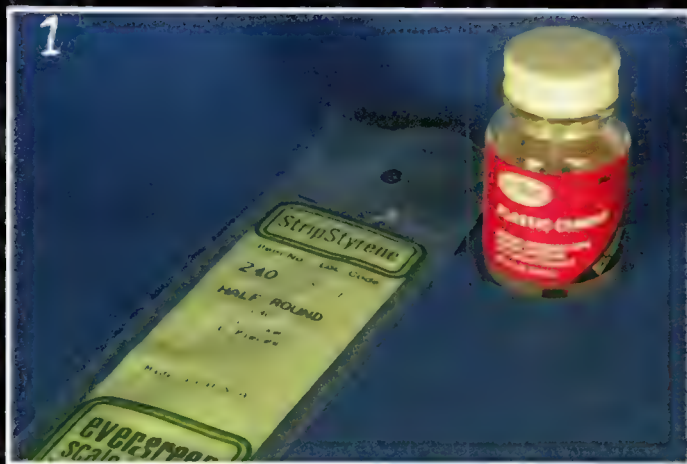
I also wanted the edge of the pattern to be unique. To do this, I purchased specialty scissors at the local craft store (photo 6). These scissors create a unique edge with a variety of patterns available. While there are no rules with regard to the type of camouflage pattern that you may apply to your vehicle, I suggest researching the types of patterns used on vehicles for both World War I and II. The Germans especially employed a variety of unique designs. I particularly like their fall patterns.

With the masks in place, a light green was applied in several light coats (never apply your paint in one heavy coat). The light green was also lightened and then sprayed on the larger flat areas (post-shading) and the painting masks were removed (photo 7). At this point, I gave everything a coat of flat clear to protect what I had done thus far.

Now it's time for the application of the winter whitewash. For this, I used artist's watercolors. These are the type which come in a tube, not the hard pellet type we all used as children. Mix the white watercolor paint using denatured alcohol. Using water will cause the watercolor to simply bead up on the surface of the model. Household window cleaner, such as Windex™ (don't let the blue color worry you) works as well. I recommend the denatured alcohol as it dries faster and may be used as a mixing agent for most acrylic water-based paints. Again, this should be applied in several light coats to avoid the paint from beading (photo 8).

When the watercolor had dried, I started removing some of the whitewash in order to give the effect of aging. A fan brush works best for this (photo 9), as it will help in achieving the streaked effect as if the snow had melted on the vehicle causing the paint to run.

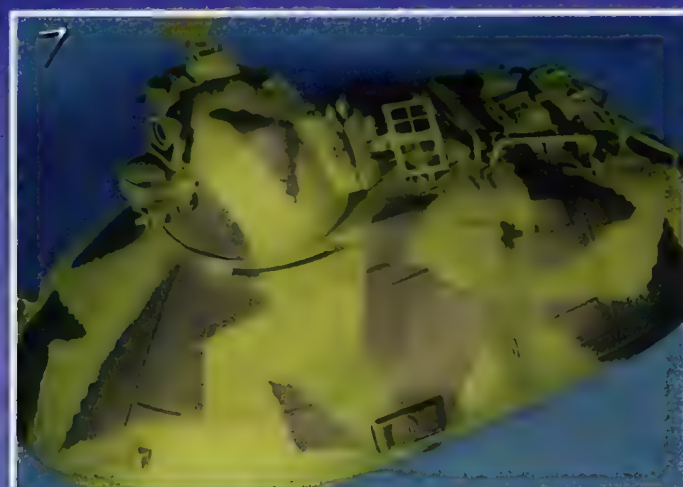
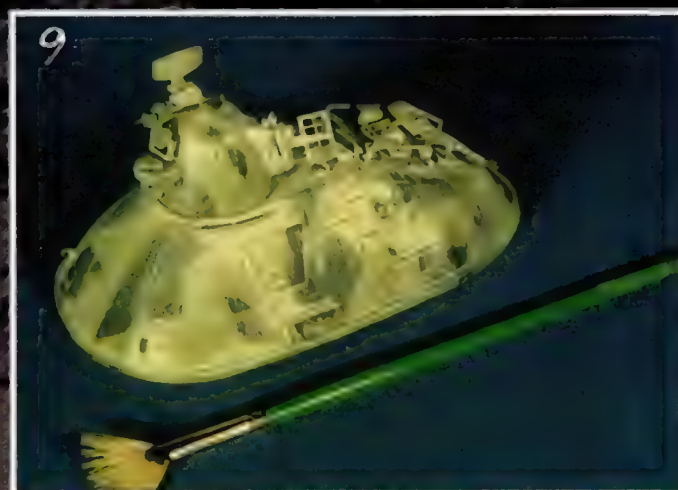
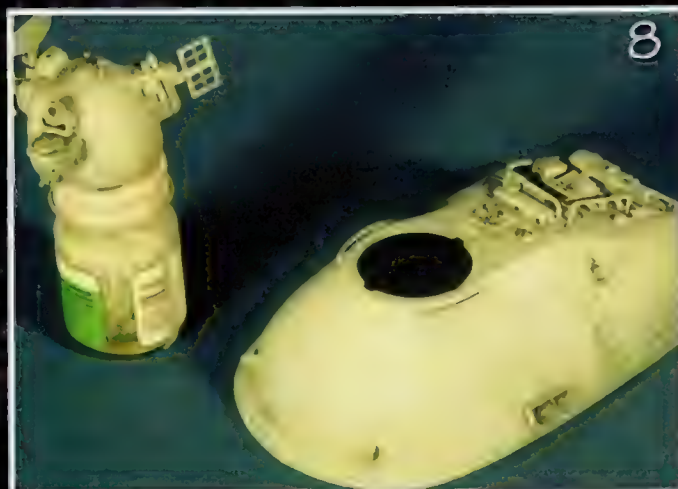
I dampened the fan brush slightly and wiped it across a paper towel to remove most of the water (the brush should be nearly dry). The brush is then lightly drawn against the model in a downward motion. It's best to start removing the whitewash from the lower areas first and work your way up. The lower area of the vehicle would lose most of its whitewash first in real conditions (see photo 9 again). Don't be concerned with removing too much



of the whitewash. You can do as I did and mist a slight bit more of the white watercolor on the model and continue on. The advantage of the watercolors is that at any point, you may run it under the tap water in the sink and remove it altogether.

Once I was happy with the appearance of the whitewash, I sealed it with a coat of clear flat. I suggest using Testors™ Clear Flat lacquer, as using a water-based clear coat will cause the watercolor paint to run.

The bottom of the tank required less work. I simply applied a patchy coat of dark brown, allowing some of the paint to bleed onto the edges of the lower hull (*photo 10*). I also sprayed a bit of black onto the area surrounding the rear engine to replicate exhaust and soot. This can be done using artist's pastel chalk as well (*photo 11*).



You'll also see in *photo 11* that a wash has been applied. This was done by mixing a small amount of burnt umber oil paint with turpentine (not turpentine). While I don't use an exact mixing ratio, I suggest starting with one part paint to ten parts turpentine. Add paint or turpentine to lighten or darken the wash. This wash mixture is then applied directly to the various panel lines and detail items. Do NOT brush the wash over the entire model. Use a tiny brush and work slowly. The goal here is not to dirty the vehicle, but to accentuate the shadows.

Normally, I would dry brush a model at this point (an application of an extremely light version of the base color). However, this vehicle has very few hard edges with which to do that effectively. Instead, I chose to impart a weathered and chipped effect

to the edges of the vehicle.

Mixing equal parts of black and white oil paints, I thinned the resulting gray with turpentine (about one part paint to three parts turpentine). This was then applied with a very tiny brush to the edges of the vehicle. Small chips were also applied to the flat surfaces as well as the hatches and ladders; anything that may have seen foot traffic from the soldiers moving around the vehicle (*photos 12 and 13*). I darkened the gray mixture with a bit more black and burnt sienna and applied this mixture to a few areas to represent severe rusting.

I wanted it to appear that a light, late-night snowfall had occurred. This type of snow tends to be very light and fluffy. It typically covers an entire object in a thin layer of snow until its own weight causes it to fall and roll down the side of the object. (I know this from living in the upper mid-west for most of my life.)

There are a number of items available for replicating snow: plaster, baking soda, sugar, talcum powder, etc. I don't recommend any of these items as they tend to yellow over time. The best choice for replicating snow is marble dust. This may be purchased at most hobby stores which carry railroad supplies. I happen to have a yard full of marble chips for landscaping. Using a hammer, I ground a marble chip into a fine powder. This powder was then sifted through a piece of fine nylon mesh to remove any large chunks.

Next, I created a mixture of white glue and water (mostly water). This mixture was applied to the entire model using an old spray bottle. When most of the water had evaporated, I lightly sprinkled the marble dust through the same piece of nylon mesh used previously. Lightly tapping the model caused the marble dust to settle into the areas, which were still damp with the glue mixture. The white glue should be enough to sufficiently hold the marble dust in place.

At this point, the only remaining task is to place the clear lens into the searchlight using white glue. I chose instead to use an MV lens (available in the railroad section again) as it looks more realistic.

Remember, as a modeler, you never know what you'll learn from building other types of models. I was able to employ techniques I had learned and developed from building armor (weld beads, whitewash) and aircraft (pre- and post-shading). Take your time, plan ahead and remember that the difference between a good modeler and a great modeler is that you never get to see everything the great modeler has used to practice on.





• Chillspine™ •

This is a really great-looking kit, and unlike the kit on this issue's cover, it's not even a model of a girl in a bathing suit!

Chillspine™ comes to us from Canadian sculptor/artist, Tim Hammell and it is well worth a good look.

The kit arrived neatly packed in a box with seven parts: *right and left arms, right and left legs, main body, head and base*. All parts are nicely cast in solid resin. There was a slight bit of flash that needed to be dealt with along the spine of the creature, as well as in-between the toes and fingers. There was also a slight seam line that I eradicated, which coursed over various parts of the body piece.

Chillspine is a 1:1 scale kit, about the size of a gray squirrel, being just seven inches in height (as it crouches on the base). You could almost think in terms of having a real Chillspine for a pet or, conversely, seeing this little character pop up in a Stephen King novel!

The truly interesting thing about Chillspine, is that, apart from the fact that he sends shivers up and down your spine, he's fairly harmless, at least according to the legend and history that is included with the kit.

History of Chillspine:

Here's a quote from the instructions for this model, which explains, to some extent, the history of this little creature:

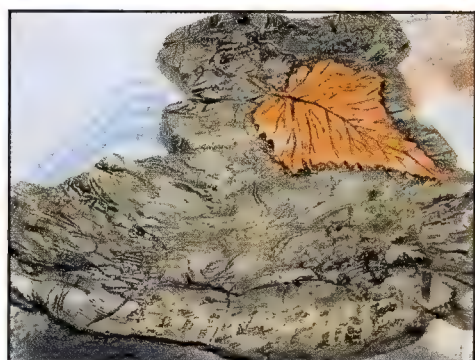
"Ever walk in dark and lonely places and have that shiver 'as if someone had walked over your grave' go up your spine? According to a recent discovery of the lost journals of Sir James Bilton, this creature, the Chillspine, is what causes the reaction."



Building & Painting - The Base:

Chillspine was fairly easy to put together. However, I found that he didn't seat properly onto the footprints sculpted into the base, so I wound up realigning his legs and arms so that he *would* fit and then filled the seams with putty. It was a bit time-consuming, but fully worth it when I

From parts to finished kit, Chillspine comes alive!



was done. Tim explained to me that he didn't make the base at the same time as the rest of the kit. Not thinking enough ahead, he sculpted it after he had cut the prototype apart and had to tack it back together. It kept falling apart on him so he had to hold it all together with tape and rubber bands, so its position may not have been quite correct. Life goes on.

Chillspine's native habitat was the thick forest so I wanted his base to reflect that. Essentially, the base itself is a replication of wood bark, so that was easy enough to render. By airbrushing various shades of browns, tans and greens, I created a tree exterior. It's as if this piece of tree bark had fallen to the forest floor. I then applied Bon Artiste Antiquing stain (Dark Avocado Green and Black) to get into all the crevices, then misted shades of browns, tans and greens again. The leaf was really the only area of the base that had color, so I made it look as if it was a freshly fallen leaf in the autumn of the year by painting it bright orange and then staining it as well.

The lettering "Chillspine" (sculpted into the base) was originally done in yellow, but I decided it would look better in neon orange.

Building & Painting - The Creature:

Chillspine, once put together, was a real joy to paint. The richness of its body texture gave way to staining, base painting and drybrushing. The stain (black) was applied first and then wiped off. What was left was nicely defined recessed areas.

Over this, light tan was airbrushed over the spines along the curve of the back, then dark brown (for the toes). Finally, a dark wash was applied over the entire creature and the eyes were painted - all three of them.

It's interesting to note that Chillspine has these three eyes. Legend has it that the third eye is for its psychic abilities. I painted each eye with a bright color and Chillspine was completed. Here he sits, ready to send chills running up and down a person's spine as they dare to venture into his domain of the deep, dark forest.

This kit is truly a breath of fresh air, in all its originality and uniqueness. I highly recommend it and for those wanting to find out more, please contact: **Studio Hammell, 3304 Centre St., North, Calgary, Alberta Canada T2E 2X6.** Cost of Chillspine is **\$85.00 (U.S.) plus shipping.** Money orders are the only accepted form of payment, made out to: **Tim Hammell.**

· Dinohyus ·

While there are a number of dino-related kits that I have enjoyed adding to my collection over the years, like my Batman-related merchandise, I'm fairly picky about exactly what I will add. In general, I'm not too much into prehistoric-type kits per se, however, when I saw this model at the Mad Model Party™, I decided it was something that was unique enough to add to my collection.

Dinohyus, brilliantly sculpted by Sean Cooper, of Paleo Craft fame, and

beautifully cast by Mike Evan's Alchemy Works, is something to behold.

I didn't know much about it, so I asked Sean to provide some information and here is what he has said: "*The Dinohyus lived during the tertiary, was about six feet at the shoulder and comparable to a bison in size.*" Sean then directed me to Allen Debus' excellent article in *Prehistoric Times*, issue #40, page 23.

While the history of this "critter" is interesting, ultimately, I like the kit because of the way it looks. It's a unique creature, situated in a jogging position atop a small base.

The kit comes in five pieces, which includes: *wooden base, resin base, body of Dinohyus, tail and tree limb.*

Building & Painting:

There really was no building to speak of except for gluing the tail to the rear of the creature and onto the base. The animal fit nicely into the footprints that had been imprinted on the base.

The choice, of course, for the modeler is to decide to either build it as is or create an additional base to provide more area for the Dinohyus to roam. Having just spent quite a bit of time on the Scooby-Doo™ diorama for Issue #39 and the Back to the Future™ diorama prior to that, I decided it would be fun enough to simply build and paint this kit as it arrived in the box.

I gave the beast a gray priming and then, after sealing with Testors DullCote™, proceeded to stain the animal's exterior with black. The mouth was painted and "weathered," the eyes were painted along with the teeth and Dinohyus was essentially done. I drybrushed the animal with ivory. The base received a variety of earthy tones and Woodland Scenics' green ballast was sprinkled.

This one was quick, easy and fun. If you would like your very own Dinohyus, you'll want to contact: **Paleocraft, Sean Cooper, Rt 3, Box 512, Wagoner, OK 74467. Tel: 918.485.8264. E-mail: area53@galstar.com** or visit them on the Internet at: **www.paleocraft.com.**

Cost for Dinohyus is \$65.00 plus \$5.00 s/h. You'll want to check their Internet site for other prehistoric kits in their mammal series.



Sean Cooper's Dinohyus



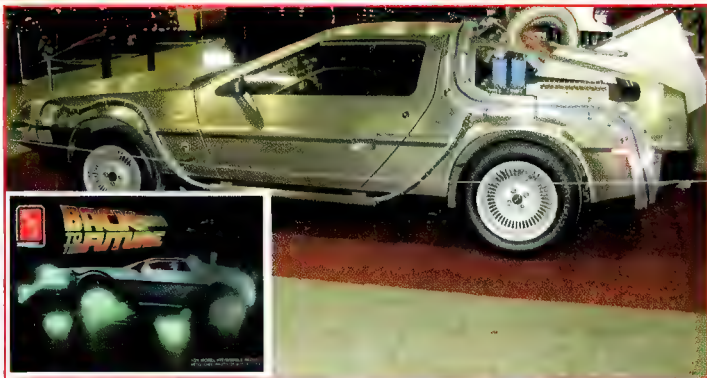


Welcome to this special section of the magazine! It seems like the month of February was “show” month in our own backyard, for the most part. First there was a Sci-Fi Con put on by Creation which brought a number of celebs to the area. Then there was this autorama show, which brought high profile celebs of the four wheeled kind. Beyond our backyard, while we were in Chicago covering the RCHTA show, we stopped in to enjoy the sights at the MMSI.

Why cover the Autorama in a magazine that deals largely with Sci-Fi, Fantasy, Vehicular and Figure model kits? Simple, really. Our tastes in modeling run the gamut as we’ve said before. If it’s a vehicular model of a *character-related* or *specialty-type* of car, then we will most likely build it (or at least add it to our collection). When we heard that some extremely well-known celebrities of the vehicular kind were going to be attending this show, that’s all we needed to hear!

The Batmobile™ is probably the world’s most well-known and recognizable crime fighting vehicle around today and it has maintained that celebrity status for over 30 years! This along with a couple of other cars, including the General Lee from TV’s *The Dukes of Hazard* and *Back to the Future*’s time machine in the form of a special DeLorean, made this show a “must see.”

It’s always great to have the model that is based on the actual car, but to be in the presence of the real deal, well that’s another thing entirely. Standing next to the Batmobile was awe-inspiring. To think that this was one of the cars that may have roared through the streets of Gotham City! A bit worse for wear, certainly, but exhilarating to see nonetheless.



• SHOW SECTION - PART 2 •

Another show that we enjoyed checking out was put on by the folks from Creation Entertainment. If you're into Star Trek especially or Star Wars or Science Fiction in general, this is probably your type of show.

What you're bound to see are tons of folks who look like they've wandered off their home planet for a quick visit to Earth. The Con ran through the weekend and on Sunday, there was a costume contest for those who felt the urge to show off their outfits. The highlight, of course, was getting to talk with some of celebrities at the show. Our particular delight was chatting with June Lockhart who is an extremely gracious woman! I didn't mention to her that I use to have a crush on her watching her run around those alien landscapes in everyone's favorite, *Lost in Space*™!

Some of the other celebrities in attendance included Celeste Yarnall, Barbara Luna, Neil Dickson, (who, as it turns out was a bit embarrassed to be there, because as he put it, "...I mean, I'm a working actor. Some of these people did a bit part 35 years ago and now they're real estate agents..."), Michael Forest, Paul Carr, Robert Duncan McNeill, Roxanne Dawson, Keith Hamilton Cobb, Michael Dorn, Tyler Mane and Adrienne Wilkinson. Ted Raimi, who was scheduled to attend, was unable to be there due to a filming commitment in New Zealand.

There was plenty of merchandise on-hand, including a number of valuables that I purchased related to *Farscape*. (By the way, look for a profile on some of the FX for this show in an upcoming issue of MR.) There were also some very rare model kits, mint in the box, as well as what appeared to be a few recasts! Imagine that! When I asked about these kits, I was told they were "Japanese." Things that make you go hmmm.

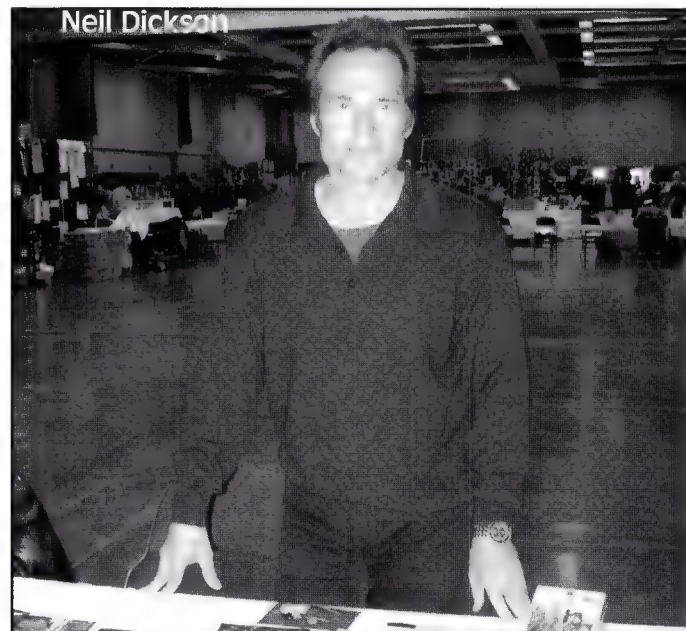
One thing I did notice was that attendance didn't seem all that great, but I really have nothing to compare it to since I've only attended one other Creation Entertainment show and that was in Fresno, CA. At that particular show, there were quite a few more vendors, and certainly more Hollywood-types.

All-in-all, these shows are fun to attend, especially if you're into Science Fiction. The celebs (embarrassed or otherwise), the fans, the costumes, the merchandise and all the rest makes it worthwhile.

SCI FI CON: Down to Earth



The very lovely, June Lockhart



Neil Dickson



Paul Carr



Celeste Yarnall



One of the many vendor tables along with the backs of two Sci-Fi fans blocking the view.



Sci-Fi Art

• Show Section Continued Next Page •

Atlanta Model Expo

By Steve "CultTVman" Iverson • CultTVman@aol.com

Model building is a wide and varied hobby. Lots of people build tanks and jets, ships and subs. And then there is a bunch of us that build spaceships and figures, science fiction and fantasy. In Atlanta, Georgia, there is an event that brings all these diverse genres of the hobby together.

Sci-Fi Model Con 3 was part of the 2001 Atlanta Model Expo held in early February. The event is sponsored by two local chapters of the International Plastic Model Society, IMPS Northmen and IMPS Atlanta. This year the model contest featured over 800 models in all divisions. Eleven categories were devoted to SF and fantasy subjects.

It is rather unusual to see such a focus on science fiction at an IPMS show. But show coordinator Paul Cotcher explains that, "there was a large group that wasn't well recognized by the mainstream of the hobby and we decided that we needed to go the extra mile to attract these people to our show." Paul is a science fiction builder himself, and has presented modeling demonstrations at Atlanta SF conventions. Paul believes to be financially successful, shows need to embrace all builders. "Too many IPMS chapters have people in charge that are only interested in a narrow area of the hobby (1/48 Luftwaffe for example). They don't realize that there's a whole world of modeling outside of their narrow little view."

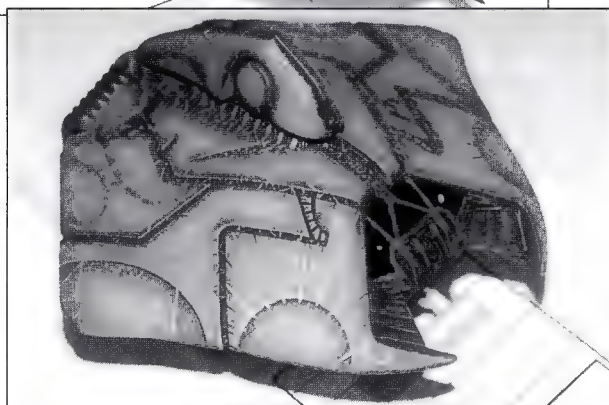
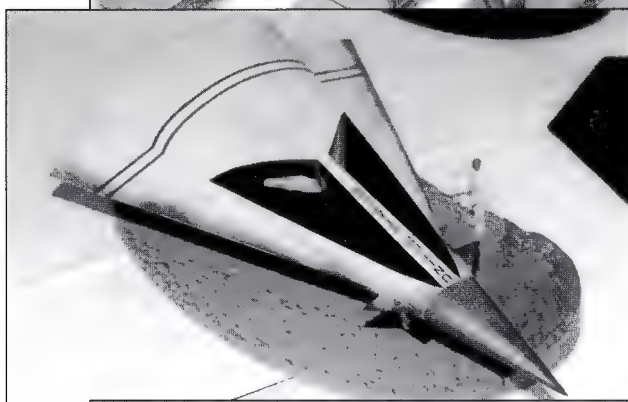
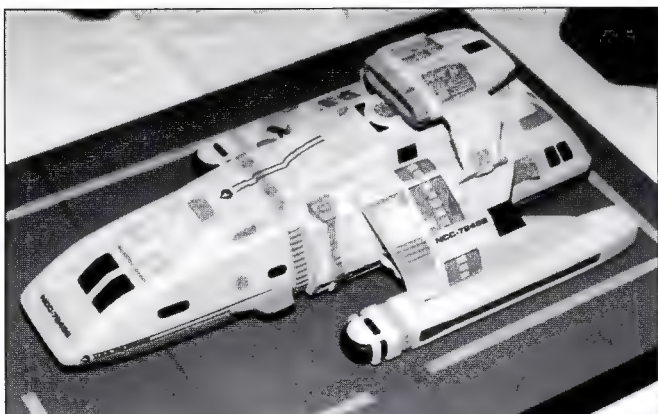
This attitude means a lot to SF modelers. Joe Brown came down from Oak Ridge, Tennessee for the event. He told me, "I have been to shows where it was quite evident that the 'normal' modeler crowd obviously wished that we 'sci-fi' people would just go away. I'm planning on being back there for 2002!"

Personally, I've been attending this show for the last three years and have watched it grow and change. Each year, there are more genre models, and the quality is constantly improving. This show was no exception. As would be expected in a SF show, there was a lot of Star Trek and Star Wars models. Beyond that, you could find a little bit of everything: Lost in Space, 2001, Planet of the Apes and more. In addition to styrene models, you could also find vacuform models as well as resin kits. I would say there were fewer figures this year, but there were a lot more ships. Overall, the builders showed a lot of creativity and imagination.

Several individual modelers stood out in the competition. Bobby Hunter had a number of models on display and took home several awards. His winning kits included the Rio Grande shuttle, Maquis Raider, TIE Fighter, and Jupiter 2. Leelan Lampkins also fared well with his Klingon Bird of Prey and several scratchbuilt models including a Shadow Battlecraze from Babylon 5. Scott Washington displayed some innovative kit bashes as well as a scratchbuilt Guild Transporter from Dune. And dinosaur master, Crazy Joe Nejberger, took first and second in the Dinosaur category.

The dealer's room featured an incredible variety of models: ships, planes, armor, figures and more. Anthony Taylor and I had several tables with a variety of SF ships and resin figures. We also had our book, CultTVman's Ultimate Modeling Guide to the Jupiter II available. On the table next to us was Michael Walker. Michael's company, Walker Enterprises, produces the brass templates for painting Aztec patterns on Star Fleet ships. There were several other dealers selling genre items. If you needed a Ford Futura for a Batmobile conversion, this was the place to find it! There were plenty of vintage models available, including SF models, real space kits, and classic Aurora models. I went home with an original Aurora Wonder Woman kit, and a more recent Caped Crusader figure from Andrea Miniatures.

But there is more to shows than contests and dealers. An event like this offers model builders the opportunity to get together, talk models, and show off projects. Leelan Lampkins from Athens, Georgia, told me "talking to fellow Sci-Fi modelers was the high point to the show." Other



From Top down: Bobby Hunter's Rio Grand Shuttle took First Place in the Star Trek: Starfleet Category; Michael Walker's collection of Star Trek Phasers; This resin Icarus from Planet of the Apes was built by Randy Stuart; Independence Day Fighter by Scott Washington.

friendly faces included Joe Brown from Oak Ridge, Tennessee and Kirk Schermerhorn from Chattanooga. William Powel and Martin Burkey both drove over from Alabama. And closer to home, Mike Stewart from the Atlanta area, stopped by to say hello. It's always fun to attend a show like this and see friends and fellow model builders.

As modelers, we can greatly improve our skills by entering contests and seeing our kits on display next to others. Techniques and methods used by military and automotive model builders are identical to those used by SF modelers. By bringing these genres of builders together, the Atlanta Model Expo/Sci Fi Model Con sets an example that other IPMS chapters could emulate.

If you want more information about the show and the award winners, be sure to visit the show's website at

<http://www.victorymodels.com/ame2001mp.htm>

More photos from the show can be seen at the CultTVman website

<http://www.cultvman.com/atlantasf2001.html>

• Show Section Continued Next Page •

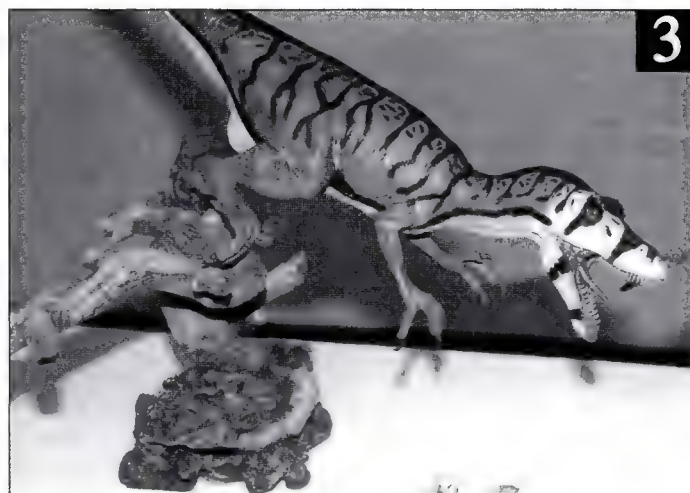
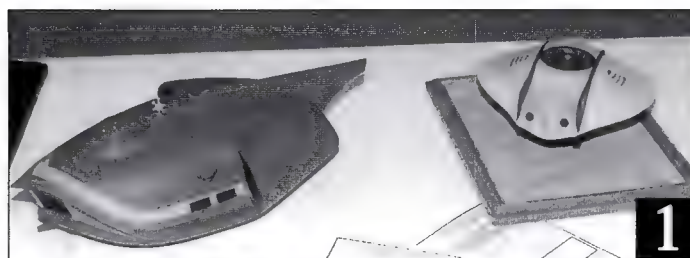
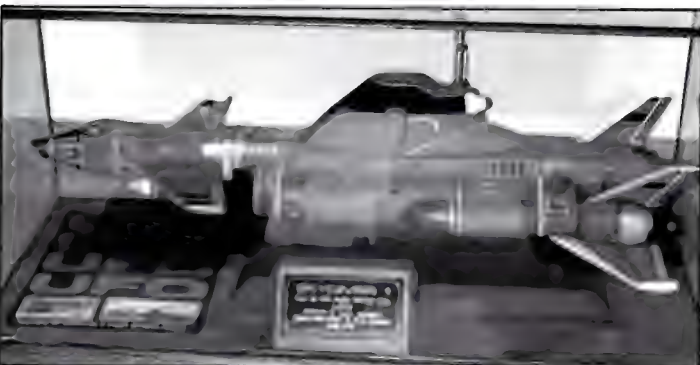


Photo 1: Two Irwin Allen subjects: The Sprindrift from a Lunar Models kit and a Flying Sub from the reissued Aurora kit; *Photo 2:* Some of the many Star Trek models in the contest. *Photo 3:* One of the many dinosaurs in the model competition.



Photo 4: A few of the movie and horror figures. Devlin Floyd's Jason took First Place. *Photo 5:* A collection of Bat-vehicles! *Photo 6:* Scott Washington's scratchbuilt Guild Transport from Dune. This was laser cut from an acrylic rod. It took Best Science Fiction Model. *Photo 7:* Randy Stuart's Aries from the movie, "2001: A Space Odyssey." This is the kit from Captain Cardboard.





The M.M.S.I.

We mentioned this show in our coverage of RCHTA, so I won't spend much time talking about it. What I would like to say is that this show was great! Even though I don't model military figure subjects, I constantly stand in awe of those who do. It is incredible what these modelers can achieve. This particular chapter is home to Shep Paine, whose books on modeling many of you have enjoyed.

I can't let you get into the pictures without pointing out one model in particular. You'll notice it on the left, second one down. This is a boxed diorama by the very gifted, Nick Infield, whose article you enjoyed a number of issues ago. Recognize the subject? I know it's a bit hard to see, but if you look closely, you'll see Boris Karloff in the make-up chair as his monster make-up is applied for the classic thriller, *Frankenstein*. My picture does not do it justice, but trust me when I say that the detail is incredible!

I was also happy to see a number of science fiction and fantasy subjects at this show. Regardless of what is modeled, you can bet that at a show like this, the judges will have an extremely difficult time deciding what wins and what place it comes in. I don't envy them. Whether you're on the West Coast for SCAHMS or in the middle of the country for MMSI, further east for other historical miniature shows, one thing you can count on is witnessing quality at its best! Next time you have an opportunity, do yourself a favor and check one of these shows out. You'll be glad you did.



product you can get at the model railroad store, mortar putty I believe is the product description. I thin it, and apply with a brush, and then go back and spot fill if necessary. Magic Model filler is also good for this procedure. This is the most time-consuming part of the construction. I install glass eyes at this time, as well. I have a drawer FULL of them, in sizes from 3mm to 9mm in all kinds of different colors. I like to select a eye based on the character of the beast. If it's a predator, I like to use an eye that will enhance it's ferocity, such as a pinpoint or oval, in yellow, amber or gold colors. If it's a peaceful herbivore, I like to use a soft color with a large or standard pupil. Van Dyke's in SD is a good source for glass eyes. Installing them is a simple matter. I use a drill bit with an equal diameter to the eye, and drill a shallow hole where I want the eye. I am careful to drill it EXACTLY where the kit eye was, so I use a little starter hole in the center. I then fill with Milliput, and set the eye, and resculpt eyelids. This is one of my favorite parts of the construction, as it feels like I am giving life to the resin. I also replace teeth and claws at this time as well. In most cases, I find teeth either not quite to spec, or ruined with air bubbles. I make these pieces with Milliput.

When I'm satisfied with the quality of the pieces, I assemble them. If it's got an two-piece head with open mouth, I'll paint it first. I use two-part 5-minute epoxy to put resin together. It's really the best bonder to use, bar none. The bond is super strong, and you can handle your model in less than ten minutes. Then I fill seams using Milliput and Repli-Scale, and my dino-friends, that stuff is just the cat's rectum!!! Repliscale makes your tedious task of making a seamless bond, well, seamless!! When this is done, and the putty hardens overnight, I may repose the legs or tail with a heat gun, and increase the dramatic value of the sculpt. And sometimes, that's because the pieces may have become warped. Now, my expensive piece of resin is ready to paint, after a nice little bath.

How do you paint a kit?

I start to paint them with a very dark, almost black color. Dark browns, greens, grays and blues are my base colors of choice. This is the only time I use an airbrush. Now, this may sound unusual, but it makes sense given my technique. I let the base coat dry overnight, and then, it's a drybrush fest!

I begin with a somewhat lighter color and go to town using one of those pricey Donald Ross sable filberts. At this point, imperfections in the casting become very visible and I correct them at this time. I repaint in the base color, and use at least four to five different hues to create the effect I desire. I usually dry brush several much lighter colors on the underside. Finally, I dry brush a pattern into the sculpt if I so desire, and most of the time, I do. I then go OVER this pattern with a mid-range color of the critter, to kind of "bind" all the colors together. I will then seal them with a matte coat, and when this dries overnight, an oil wash of sepia or umber mixed with black is applied. Oh, by the way, the best paint to use for this kind of painting is Polly-Scale, BAR NONE. Painting this way is long and tedious, but I love it. This way, you take advantage of all of the deep-etched detail in the wonderful pieces provided by our talented sculptors. It is simply, in my opinion, the best way to finish a dinosaur or other scaly or furry critter. I do like the way Colorado dino modeler Steve Rojas paints his dinos, though, and he DOES use an airbrush, exclusively, I believe. It takes me about two to three weeks to fully paint an average dino model.

How do you decide colors and camo schemes?

I first like to imagine the critter doing what it would have done in the environment it may have been in. I would never use a bright color on a large predator. I think drabs and mottled patterns are the motifs of preference on REXY, and Allosaurus and the like. I think they would have been more blended into their environment as to not attract attention from their expected prey. I also think large herbivores may have been similarly colored. Of course a little "mating color" is appropriate, on crests and the like. Smaller dinos may have been colored like birds. In fact, my late cockatiel was an inspiration for

painting my CM Stegoceras. Nature is a wonderful color reference for dinosaurs. I look at landscapes, too, for inspiration, and imagine a huge sauropod or similar creature lumbering in front of it. Sometimes, what I decide to paint my work is done on a whim. Then of course, is the bright blue Parasaurolophus I did as a "joke." It wound up being one of my most photographed pieces last year. It's even in Fine Scale Modeler's Great Scale Modeling 2001. Charlie McGrady and the WonderFest judges hated it, but evidently those Kalmbach guys loved it. Go figure, Mike. It was different, at least.

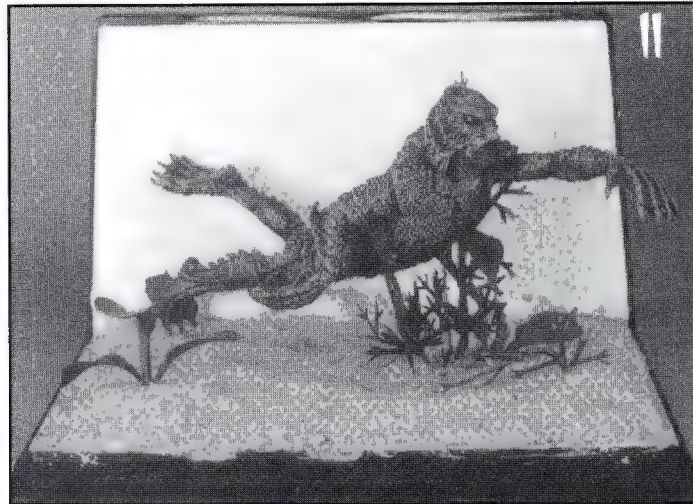
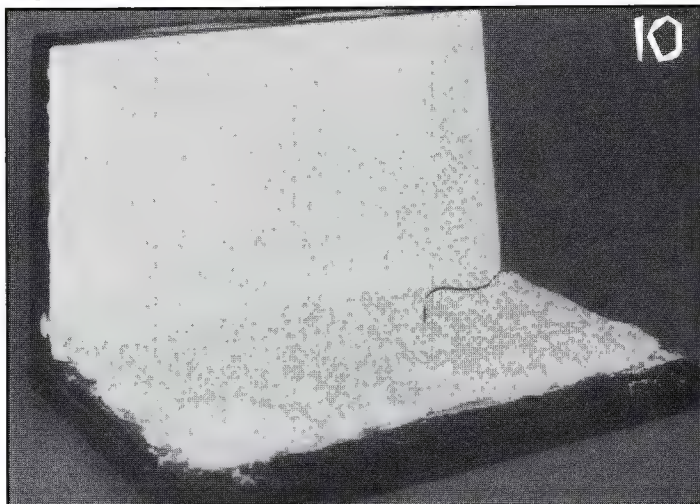
Can you give us a few tips, some of your deep, dark, prize-winning secrets to help us produce better-looking model kits?

Mike, first let me tell you that I am a bona fide, card-carrying IPMS nerd. Us IPMS types are as anally addicted to details as we've been reputed to be! So with that said, I suggest the modeler pay very close attention to details. For example, the claws. So many times, they look as if they are melted into the toes and fingers. Detail 'em! Take a engraving bit, or a scribe, or both, and define the joint! Make sure the teeth are shaped like those on the fossil. So many times when I see models of dinos and other creatures at model shows, the mouth is painted RED!!! I HATE THAT!!! They look like they are fatally hemorrhaging. I go to photos of real-life animals and reptiles for coloration. The flesh inside these mouths are a very, light pink-tan. Dinosaurs look so much more realistic with this coloration. I also dry-brush teeth that are base coated with rust color, and oil wash them with yellow ochre to give them an aged ivory look. It's very convincing. I make frequent use of the heat gun, to give tails graceful sweeps, to give toes and fingers realistic curls, arms, legs, necks, and heads realistic posing. I also make frequent use of reference material. In OUR case, that would be photos and drawings of the actual fossils, and also, artistic reproductions such as the kind found in...Prehistoric Times (SHAMELESS PLUG!!! SHAMELESS PLUG!!!). I also like Future floor wax as my gloss medium. I slather it into mouths, coat eyes with it, put a gentle wisp of it into nostrils and cloacass. I also like to use a satin finish on claws. I never use any finish but matte for the rest of the dinosaur. I know many modelers like to envision dinosaurs as brethren to lizards and snakes who have a little of a glossy sheen, but these things are like living tanks that moved THROUGH the environment. That's why I try to also gently drybrush a little of my groundwork onto the beast, and I try to make sure the feet get FIRMLY pressed into the ground. When you're dealing with dino-damage, remember as far as blood goes, a little goes a long way. Model judges pay real close attention to those details. So, to put this question in a nutshell, Mike, I'd say pay attention to the four Ps: *Prepping, Painting, Paleo-accuracy, and PATIENCE!!!*

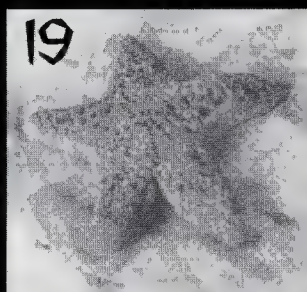
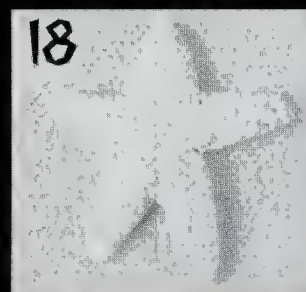
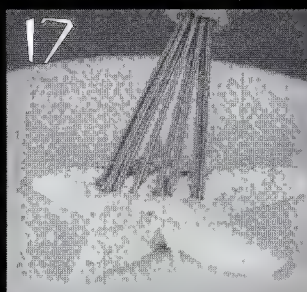
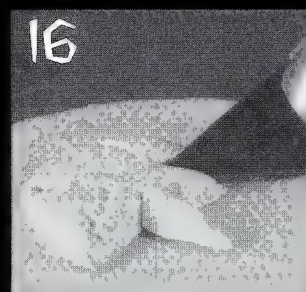
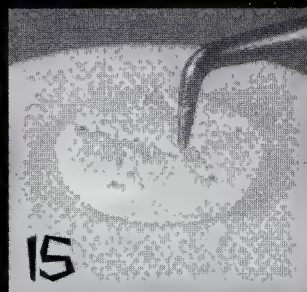
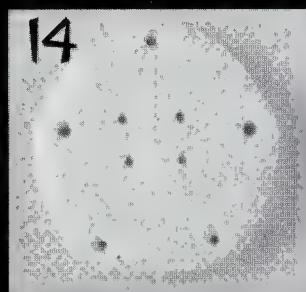
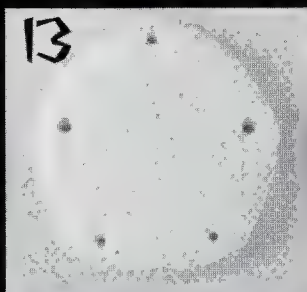
Thanks again. What are you working on now and any last words?

Wow, I have so many unfinished projects on my shelves, it ain't funny. I have about a dozen female figures, the entire Boston Museum line, a number of CM Studio's large scale pieces, CM's 1/35th scale line, seven pieces from Planet Earth, all of Shane Folke's pieces, a number of Maximo Salas' pieces, and assorted "mainstream subjects" such as planes, tanks, a starship and a '49 Mercury. What's going into this year's contest circuit are Keith Strasser's BIG Acrocanthosaurus, Charlie McGrady's BIG ultimate T-Rex, BIG Daspletosaurus, his pair of beautiful Lambeosaurs, and his Stegoceras. I may get his 1/12th scale Gallimimus as well. Yeah, I guess I'll be doin' dinos for a while. As we close this interview, I, like many others in my state of North Carolina, are seriously mourning the death of NASCAR superstar Dale Earnhardt. To put it into perspective for readers who wouldn't understand, that would be like the paleo community losing Paleontologist Robert Bakker in an unfortunate dig accident. So I'm bummed out today, but life goes on, Mike. I thank you very sincerely for taking an interest in my work, and I hope your readers get a little modeling inspiration.





- Star Light, Star Bright -



positioned a bunch of plants around the support wire so that they would hide it. I also made sure to place the plants in two main clusters, so that they would not overwhelm the creature. I was trying to create the impression that the creature was swimming above the plants. I let the groundwork dry overnight, then painted it with Tamiya Desert Yellow.

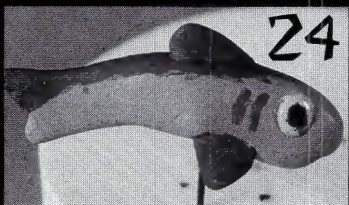
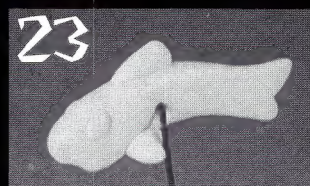
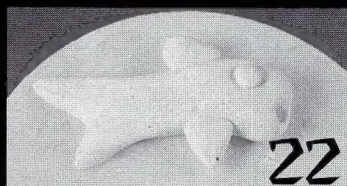
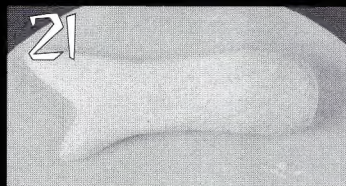
It quickly occurred to me that, despite the plants, the seascape still looked a little barren. So I decided to add some starfish. I've never made a starfish before (there was really never any reason for me to!), but after some experimentation with various materials, I decided to make them out of Milliput Epoxy Putty. After mixing equal amounts of the 'A' and 'B' putty together, you make a flat wheel shape on a hard surface (**photo 12**). Then you pierce five holes along the edges in the pattern of a five point star (which is why they're called star fish in the first place) (**photo 13**). Now place four more holes in the center of the disk in a "box" pattern (**photo 14**). These holes will act as guidelines for cutting out the starfish.

Using a carving tool, I connected the dots by creating lines made out of smaller dots. When I was finished, I had a basic star pattern (**photo 15**). I used a hobby knife to cut away the excess pieces of putty, thus creat-

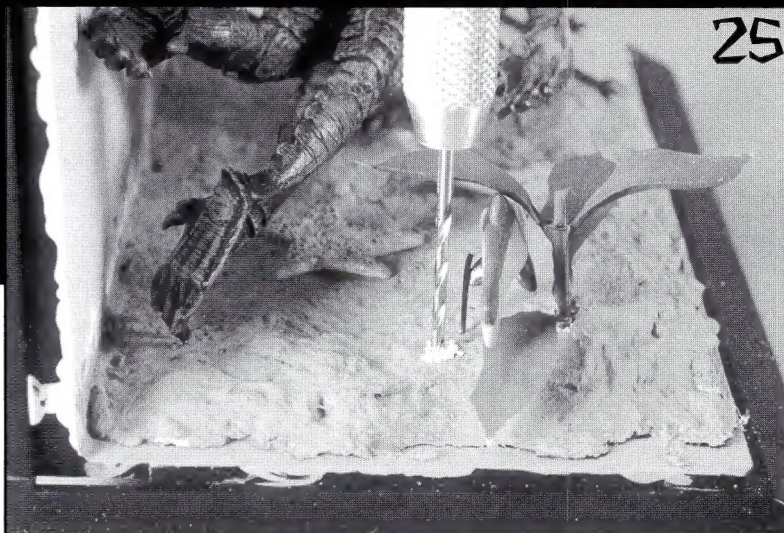
ing my starfish (**photo 16**). From spending many summers at the beach as a kid, I knew that starfish had a very rough surface. I recreated this by pressing a sculpting tool I called my "metal claw" into the starfish over and over until I got the rough surface I wanted (**photo 17**). Lo and behold, you have a starfish (**photo 18**)! I painted him with Tamiya Buff, then gave him a wash of flat black (**photo 19**).

Encouraged by the starfish, I went on to make a regular fish out of putty. I took a piece of putty and sculpted it into a basic cigar shape (**photo 20**). Then, I pinched one end into a tail (**photo 21**). I pressed little balls of putty into the head to make eyes, then added fins and dug out a mouth (**photo 22**). I stuck the fish on a small black wire (**photo 23**) and let him dry. This wire will serve to support him on the base. I mixed Tamiya Medium Blue with Flat White, and used this for the fish's overall color. I painted the top of his body and lower fins with regular medium blue. The eyes were painted flat yellow, with a flat black dot for the pupils. One thing I realized was that when I was sculpting the little guy, I forgot to give him gills! Since the putty had already hardened, I had to settle for painting the gills onto his sides with medium blue (**photo 24**).

Overall, the fish looks a little cartoonish, especially compared to the masterful sculpt job on the



**Making a fish
in five easy
steps!
Once done,
this was added
to the base with a wire.**

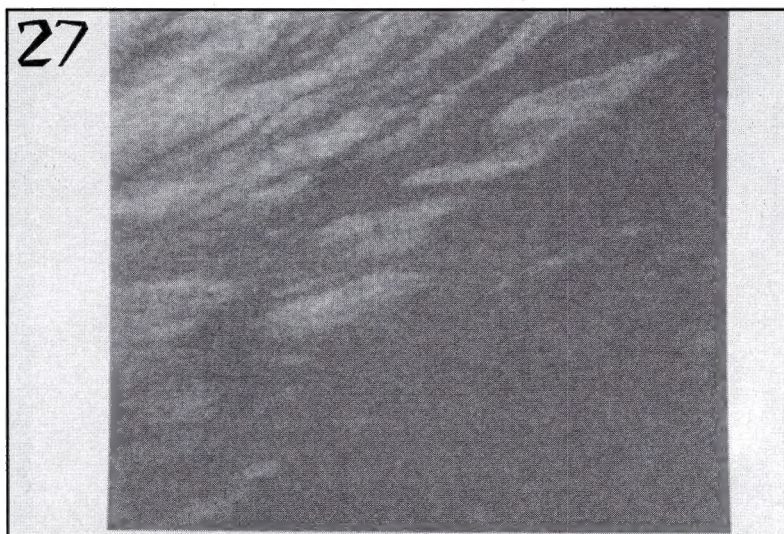
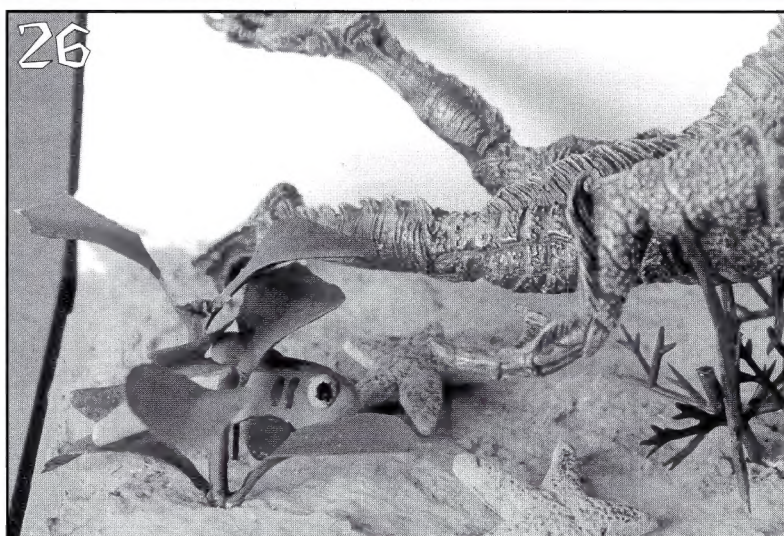


Creature, but I still like the little guy; his wide eyed expression gives him a fear-filled look which is suitable while in the presence of such a formidable hunter as the Creature. I decided that this little guy should be hiding under the plant leaves, waiting for the Creature to pass. I placed him next to the leaves by the Creature's feet, and then drilled a hole for another plant when I realized that Sparky didn't have enough cover (*photo 25*). I trimmed the leaves off of the second plant so that it wouldn't overwhelm the scene. There, doesn't the fish look nice and safe under cover? At this point I had also placed the starfish onto their permanent spots on the diorama (*photo 26*).

I now had to start thinking about the background for the diorama. Of course, it would be some kind of water scene, but what kind? I had considered trying to paint an underwater background (and if you notice in some of the pictures, I had even taken the first step by painting the background flat white). But I decided to go the quick and easy route by pasting an underwater picture (*photo 27*) onto the background. This was from a larger photo of a dolphin that I downloaded from the Internet. I cut this water scene out of the bigger picture using Adobe Photoshop. After I printed it out, I cut the picture down to size so that it would fit, then glued it onto the background using Elmer's white glue.

I noticed that the bottom of the picture did not match with the groundwork, so I took the step of filling in this gap with a line of Epoxy Putty. I also placed more putty to fill in some gaps on the groundwork. When the putty dried, I painted it Desert Yellow to match the rest of the ground work. Then I gave the ground a wash of flat black. The raised areas were dry brushed with a mixture of Desert Yellow and flat white. This helped to bring the ground to life, so to speak. I also dry brushed the plants with a mixture of flat green and flat white. The diorama was done. My Creature now swims through the depths, seeking food, or a pretty snorkeler.

What's great about these Micro-Mania models is that their small scale allows you to build some effective dioramas without taking up all the space on your shelf. And what's really nice about this particular aquarium is that you don't have to worry about feeding the fish.



The picture used for the background.

"Letters" - continued from page 3

"The Future of Modeling"

I read three modeling magazines...and recently I've seen many letters and editorials asking "Where will new modelers come from?" My answer is, the companies that develop products catering to the younger modeler.

Polar Lights has done well developing kits of Speed Racer™, Scooby-Doo™ and Crash Bandicoot™. These are subjects kids of today are interested in as well as some of us older modelers. Bandai has had phenomenal success with its Gundam kits. These kits advance in size, detail and skill level. Kids of all ages are buying and building these instead of the action figure of the same character. This tells me kids want to build models.

So where are companies like AMT and Revell with Pokemon or Digimon kits? Frankly Hasbro's Pokemon figures leave a lot to be desired. Action figure kits with even minimal articulation would probably do well. I know, I know, new tooling is expensive, but you can't reuse old tooling forever and expect to bring in new blood.

Maybe AMT and Revell don't want to make figure kits. Where are the kits of the cars I see teens hopping up and driving today? I see a lot of teenagers driving some radical Nissans, Toyotas and Hondas, yet I rarely see any of these cars as kits. I think the major kit producing companies need to be more in touch with the market they're aiming

at if they want to provide a future for themselves and the hobby in general.

Hopefully somebody is reading this or thinking this and the message will get through. Hopefully somebody is listening.

Randall Moore, Wichita, KS (E-mail)

"Holy Hubcaps, Batman!"

Just a short note for all the TV Batmobile fans who read and enjoyed Hilber Graf's great Futura article in issue 36.

The biggest problem with this conversion is finding the right wheel rims. The real car had a brand called "Radir" and thanks to the folks at AMT/ERTL, your model can too!

Just pick up the reissue of "Fireball 500" and there they are! The rims and tires fit right on the Futura. Since the axles snap in from the bottom, the wheel change can be made even after the "bat rebuild." And, the center caps have three bladed spinners that are perfect for gluing on little red bats.

"Fireball 500" has a fire extinguisher, too! It has all (well, most) of the hard-to-find parts. Darn thing even looks a little like the Batmobile.

I just remembered...the Batmobile had TWO parachutes! If you get the AMT/ERTL reissue of the Monkeemobile, you can pull a small mold from its chute with silicone bath tub sealant. Use WD-40 or car wax as a release agent and apply the silicone in thin coats. Add a new coat after the last has cured completely. It's slow, but it works and it's cheap! Make it about 1/4 inch thick. I use J-B

Weld to make strong hollow parts. Thanks for a great magazine, guys!

Best regards, Mark Moore (E-mail)

"Jim Key's Jupiter 2 Article"

I would like to thank *Modeler's Resource* magazine for publishing Jim Key's article on his build-up of an exact 1:1, 4-foot Jupiter 2 miniature replica - it was FANTASTIC!

Growing up watching *Lost In Space*, I always dreamed of having a Jupiter 2 and was always disappointed to see that no kit was available when I would visit the local Five and Dime store to check the toy shelves Saturday mornings.

With the release of the movie in 1998, we were fortunate that finally Polar Lights released a model kit of this wonderful ship, thirty plus years later!

I know that garage kits have been available and Mike Evans and Lunar Models had such kits back in the 80s, but they required much greater skill levels than I had then. I hear that present-day owner of Lunar Models, Phil Lublin, is releasing a newer version of the Jupiter 2 kit that is designed to be more novice-friendly.

I have to admit that even today, I am a novice model builder, but kits now available like the Jupiter 2 from Polar Lights are drawing me back into modeling and Jim Key's Jupiter 2, well, that is the ULTIMATE of all Jupiter 2 replicas!

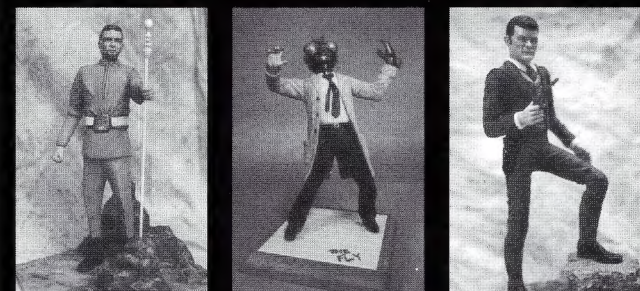
Thank you again for such a great article!
Sincerely, Mike Kickham (E-mail)

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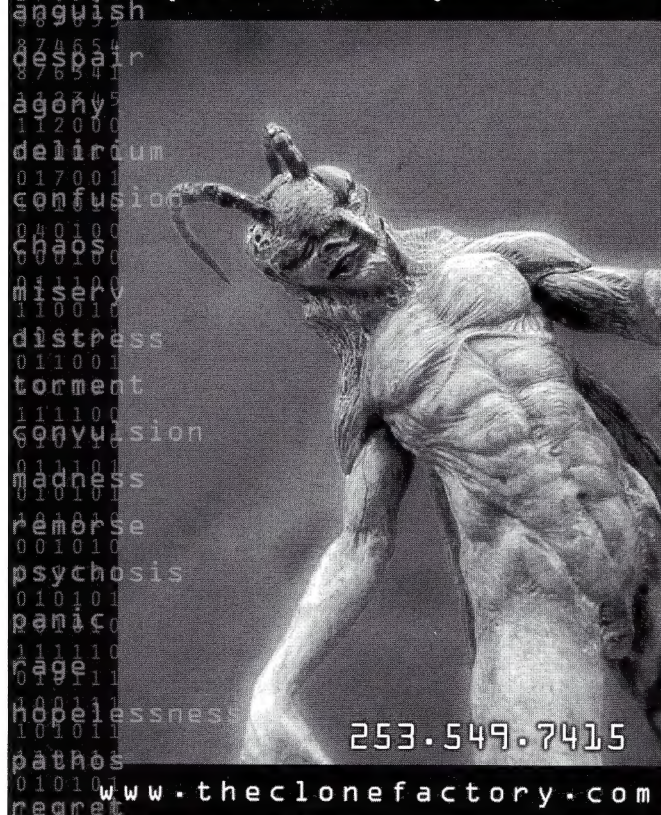


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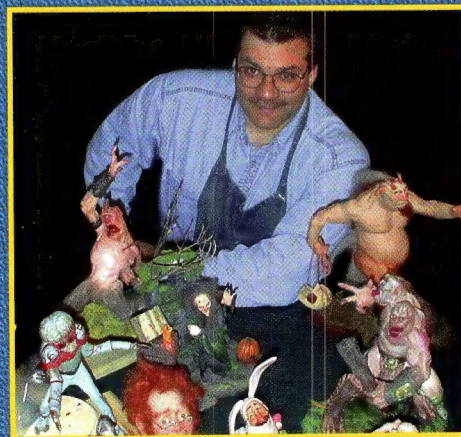
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Inside the Next... **MODELER'S** R E S O U R C E

It Came From Hollywood!

Hilber joins a gorilla-hunting party in his latest outing as he creates a Planet of the Apes diorama, just in time for the Tim Burton movie!

From the Lair of the Craftbeast

Bill's after a phantom in this latest encounter of the Lair of the Craftbeast!

Adventures in Modeling...

Fred shines the light on a new injection-molded kit from Polar Lights: The Forgotten Prisoner.

Hardware Zone

Mark Fergel joins us again with Gunstar for all you Sci-Fi modelers!

Kits that Time Forgot...

We're at it again, focusing on some kits from our past, with memories from Gino Dykstra, Mark McGovern, Jim Bertges and maybe even Mike & Cindy Morgan...

Tales of the Glue Queen...

The Morgans take on Cellar Cast's Lupine Moon...

Magic, Fantasy & Monsters...

Sculptor and artist, Daniel Horne, is captured in our next issue! (We've also got Gabriel Garcia and Raven Hood captured for upcoming issues so stay tuned!)

Doggone it, is all of this just too cool, or what?!

Join us next time (final contents may differ) in Issue #41...
shipping the first week of July! www.modelersresource.com

Psssst buddy, you wanna buy some cool figures?



Horus



Anubis

We have limited quantities of the incredibly cool Stargate resin figures by Horizon Models. These 1/5 scale figures are exquisitely sculpted with sturdy, beautiful packaging. These kits were produced in limited numbers and include numbered certificates of authenticity. They are already sought after collectibles. Get these kits while you still can!



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